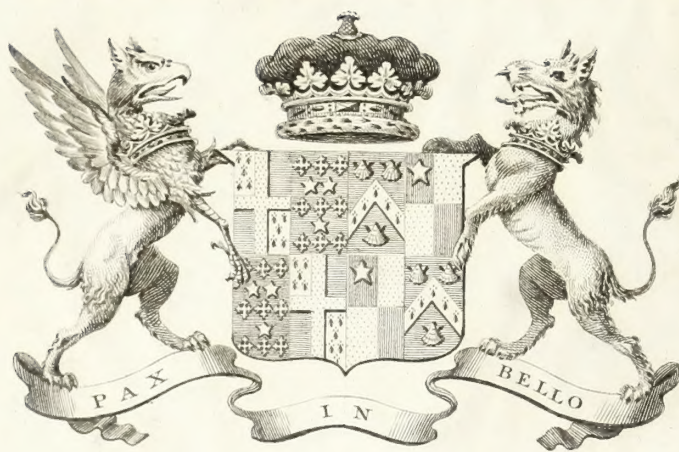


24 BROWNE (Alexander), *Ars Pictoria*: or an Academy treating of Drawing, Painting, Limning, Etching. [With an Appendix to the Art of Painting in Miniature or Limning.] *London, Printed for Arthur Tooker, 1675. Folio, with brilliant impression of the portrait and 31 plates by A. de Jode, fresh copy, original calf, £9 9s.*

Alexander Browne is several times mentioned in *Pepys' Diary*.

May 7th, 1655. "Yesterday begun my wife to learn to limn by one Browne, which Mr. Hill helps her to, and, by her beginning upon some eyes, I think she will [do] very fine things, and I shall take great delight in it."



LEEDS.



Ja. Huysmans Pinx.

Ar. de Iode fecit.

ALEXANDER BROWNE

Ars Pictoria:
OR AN
ACADEMY

TREATING OF
DRAWING, } } LIMNING,
PAINTING, } } ETCHING.

To which are Added

XXXI. Copper Plates,

Expressing the Choicest, Nearest, and Most Exact Grounds
and Rules of

SYMMETRY.

Collected out of the most Eminent *Italian, German, and
Netherland* Authors.

By *ALEXANDER BROWNE*,
Practitioner in the Art of Limning.

The Second Edition, Corrected and Enlarged by the Author.

L O N D O N,

Printed for *Arthur Tooker*, at the Globe in the Strand, over against Ivie-
Bridge; and *William Battersby*, at *Thavie's* Inn Gate in Holborn,
near *S. Andrew's Church*. 1675.

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TO THE
Most Excellent and Illustrious Princess

A N N E

Dutchess of MONMOUTH & BUCCLEUGH, &c.

W I F E

To the Most Illustrious and High-born Prince

J A M E S

Duke of Monmouth, &c.

Madam,

All the World knowvs that Nature in its perfection needs nothing of Art, and that great Beings regard no more the use of it, then found Men do that of Medicine. Your Graces therefore goodness in ovvning Peinture, vvhich you once honoured to learn, vvith as much charity as dying Saints build Colledges, is so signal, that it obliges in duty this imperfect Treatise to beg your pittty: and then I am sure 'tvill deserve other persons esteem. Your Grace vvas pleased from my poor instructions to dravv a nobler honour to this Art, then Artists themselves e're could do. Not that I presume to claime any share of this, vvhich is solely due to the Grandeur of your Quality and svveetness of Humour.

The

The Epistle Dedicatory.

The Gods themselves here prayers, and smell Sacrifices, and declare they love these practises for no other end, but to bless and encourage us Men in our Obedience, and Industry, As much as can, or may be attributed of Divinity to mortals, is certainly due to your Grace, vvho are so much higher advanced in glory, by how much the meaner and undeserved a Title I can make to my self of your indulgence, to this honest, though not grand essay, unless only in this, that it intreats the favourable Eye of so Eminent a Personage.

However Madam, since my own Fortune is low and narrow, I have endeavoured to get so much credit in the World, as to make a considerable collection both from the living and the dead, and that of the best Painters and Sculptors of their times.

These Madam vvill be more beholding to you for their memory, then to their ovvn monuments: For paint and marble must needs dye sooner then your great Name.

For their sakes unparallel'd Princess ovvn, and conserve this small Record of their vvorth: and after that, (because your bounty is unlimited) pray pardon the rude hand, and bold address of

*Your Graces most devoted, and
humblest Servant*

Alexander Browne.

TO the READER.

YOU have the Contents of this Treatise so particularly in the Title-Page, and every particular Discourse so displayed, that I meant it no other Preface : but upon second thoughts I judge it needful to say somewhat concerning The Proportions of Men, Women, and Children. They were intended onely and designed to create the Idea of such Proportions in the Fancy or Brain, before they are drawn in a true Symmetrical way

The Grecians had this Art in so high esteem, that they made an Edict, that no Slave should be admitted to learn this Art ; and good reason, because this Art should onely be permitted to those that were of a Free, Ingenious, Noble Mind, and such as excelled others in their sharp Ingenuity ; and this Noble Mind is soon espied in him who hath a delight to such a Liberal Art.

The Ancient Romans ordered their Children so, that among other Liberal Sciences The Art of Limning was enjoyned to them to learn. Which Commendable thing long before this was in practice among the Grecians, so that their Youth of a good Descent added to their Liberal Learnings of Geometrie, Musick, and other Mathematical Sciences, The Art of Painting also ; for this Art hath been so highly esteemed, that amongst the Feminine Sex it was held a great Honour if they had affected and delighted themselves in such an Honourable Exercise ; as the Faithful Histories bear witness of the most Potent Roman VARRO'S Daughter, called MARTIA, that she had good skill in The Art of Limning.

What I have here writ is directed to the Ingenious Lovers and Favourers of all Noble Sciences, to whom I stand obliged, and whose Pardon I onely beg for any thing, wherein I may be found unhappily Ignorant or Offensive ; and indeed I am extremely unwilling, that any Person should lose his Time, or take the trouble of Casting his Eye here, were I not modestly of the Opinion, that somewhat of this Book might not be unworthy Curious Mens Lecture. Farewell, I am

Your Humble Servant, A. B.

Alexandri Browne, Gen.

TAndem *Browne* venis, expectatissimus Hospes,
Florilegas imitatus Apes, qui Sculptilis Artis
Quicquid ab externis populis exfluxeris, annis
Pluribus, in proprium prudens disponis Hymitton,
Et nunc in Patrii partiris commoda Mundi.
Quanta Poetarum præconia dona morantur,
Quanta Patronorum Te! Qui velamine dempto
Artibus, antiquum reparatâ luce *Timantem*
Afflâsti, & *Britonum* radiis melioribus orbem.
Quòd si *Roma* dabat pro digno munere festa
Civica, cui Civem bello servaverat unum;
Debentur tum *Browne* tuis quot festa capillis,
Qui tot semineces artes in luminis auras
Duxisti, propriâque manu cælata novâsti
Artificum simulacra Senum. Jam *Cous Apelles*
Praxitilésque cluens, & magni nominis *Urbis*,
Angelo & insignis, visi rupisse sepulchris,
Et rediviva sibi sumpsisse cadavera rursus,
Auspiciis mi *Browne* tuis. *Correggio* jamjam
Et *Delvincentus*, necnon *Holbenus*, & audax
Titian, & nostri *Vandikus* gloria secli,
Dogma *Pythagoricum* de sponte fatentur, & artes
Sculpendi pariter veterum, paritérque modernæ,
In chartas migrâsse tuas; ubi machina mundi
Et nitido Natura globo spirare videtur
Principiis animata novis. I fortibus ausis
Dexter *Alexander*, multò & felicior illo,
Qui face languentem ferróque subegerat orbem;
Alitibus procede bonis, Noménque per artes
Sic extende tuas, ut te primæva salutent
Téque hodierna suum, venturâque secla, **MAGISTRUM.**

P. FISHER, dudum Militum Serviens Major.

On my

INGENIOUS FRIENDS

Most

EXCELLENT PIECE.

Here you may find objected to your Eye,
Paint, the creations, Man Gods Ima'gry.
What scatter'd ray's of Heaven in us remain,
Are here preserv'd, if not renew'd again,
For who can draw to life the humane face
Do's therein shew the intellectual grace.
Whose fair Idea though it's not oppress'd
With natures body, or Arts colour dress'd,
From thence yet all those num'rous shadow's flow,
Which men so worship and admire below.
Fancy th' original, and parent, gives
This Art a birth, which beyond nature lives,
And keeps the Father youthful as the son,
With the same colours, when complexions gone:
Death cannot part them; for when ugly age
That Grand destroyers, last and fatal page
Is all decipher'd, He a column stands
Coæval to his heirs, and all his lands.
And when his body to the grave is sent
He serves for furniture and monument.

Nature is troublesom in its decays,
No Poet cares to wear the wither'd bayes.
'Tis kindness, and 'tis manners to remove,
When we can neither be belov'd nor love.
Must then all die? no, that the painters skill
Forbid's, assisted with the Writers quill.

This immortality dear Friend you cause,
Without ordaining, or repealing Laws.

Your

Your Book advances further, and displayes
 What Plutarqu's *Morals*, or his lives have said.
 Weary Philosophy expires in strife
 Whil'st you expose plain truth unto the Life.
 Natures excess, or narrowness by you
 Is civilly reprov'd, and all that's due,
 Of beautilous art, and Symetry to man;
 Must own its payment to your mind and hand.
 We know no form of Angels but from paint,
 Nor difference make of devil, or of Saint.
 The famous Michael Angelo so drew
 Hell and the damned, and in such a hue;
 'Twas thought th' Archangel some old grudge might bear,
 And bid his name-sake to renew the war.
 'Tis then hop'd by the painter at the least,
 He may assistant be unto the Priest.
 Since Virtu's lovely drawn, and vice soe ill
 Sinners by him converted are 'gainst will.
 Emblems of honour, piety, and love,
 Arts greatest teachers, by him only move.

J. H.

ERRATA,

In Pag the 4 Line. 25. for it, Read us; for whosoever Read vwhatsoever. In Pag
 17. line 15. for in, read and. In pag 73. line 24. for Sonne, read sum. In pag 74. line
 4. for near; read were. In pag 87. line 10. for keeping colour, read keeping the
 colour. In pag 88. line 21. for silvea, read silver. In pag 90. line 3. for use with,
 read use it with. In pag 92. line 7. for vvhite Serus, read vvhite or Serus.

OF THE Vertue and Praise

O F

P R O P O R T I O N, or, S Y M E T R Y.

SUCH is the Importance and Vertue of *Proportion*, that nothing can any way satisfie the Eye without the help thereof: So that whatsoever worketh any Pleasure or Delight in us, doth therefore content us; because the Grace of *Proportion* consisting in the measure of the *Parts*, appeareth therein; Wherefore all the *Inventions* of Men carry with them so much the more Grace and Beautie, by how much the more Ingeniously they are proportioned, whence *Vitruvius* saith, *That whosoever will proceed in his Works with Judgment, must needs be acquainted with the Nature and Force of Proportion; which being well and kindly understood, will make him not only an excellent Judge of ancient and late Workmen, but also an Inventor and Performer of Rare and Excellent Matters himself.*

Now the Effects proceeding from *Proportion* are unspeakable, the Principal whereof, is that Majestic and Beautie which is found in *Bodies*, called by *Vitruvius*, E U R I T H M I A. And hence it is, that when we behold a well-proportioned thing, we call it *Beautiful*, as if we should say, Indued with that exact and comely Grace, whereby all the Perfection of sweet *Delights* belonging to the Sight, are communicated to the Eye, and so conveyed to the Understanding.

But if we shall enter into a farther Consideration of this *Beauty*, it will appear most evidently in things appertaining to Civil Discipline; for it is strange to consider what effects of Piety, Reverence and Religion,

A

are

are stirred up in mens Minds, by means of this fuitable comeliness of apt proportion. A pregnant example whereof we have in the *Iupiter* carved by *Phidias* at *Elis*, which wrought an extraordinary sense of Religion in the People, whereupon the antient and renowned *Zeuxis* well knowing the excellency and dignity thereof, perswaded *Greece* in her most flourishing Estate, that the Pictures wherein this Majesty appeared were dedicated to great Princes, and consecrated to the Temples of the Immortal gods, so that they held them in exceeding great estimation; partly because they were the Works of those famous Masters, who were reputed as gods amongst men; and partly because they not only represented the Works of God, but also supplied the defects of Nature: ever making choice of the Flower and Quintessence of Eye-pleasing delights:

Neither yet is this Proportion proper unto painting alone, but extendeth it self even unto all other Arts; insomuch as is drawn from mans Body, which as the Painter chiefly proposeth to himself, (as *Vitruvius* noteth) so doth the Architect much imitate it, in the convenience of his buildings, and without which, neither the Carver, nor any Handicrafts man can performe any laudable Work; because it was the first pattern of all Artificial things: So that there is no Art, but is someway beholding to Proportion: yet notwithstanding the Painter as (*Loo Baptista Albertus* affirmeth) insomuch as he considereth mans Body more especially, is justly preferred before all other Artizans, which imitate the same, because antiquity meaning to grace Painting above all the rest, Handicrafts men exempting onely Painters out of that number.

Of the Necessity and Definition of Proportion.

IT was not without just Cause, that the antient *Græcians* (at which time the Art of Painting had fully attained to his Perfection, by the Industry of *Timantes*, *Euseuidas*, *Aristides*, *Eupompus*, *Sicyonias* and *Pamphilus*, the Famous *Macedonian* Painter, and Master of *Apelles*, who also was the first learned Painter directing his Workes by the Rules of Art, above any of his Predecessors, and well considering that whatsoever was made without measure and proportion, could never carry with it any such congruity as might represent either Beauty or Grace to the judicious beholder) were wont to say, that it was impossible to make any tolerable, much less any Commendable Picture, without the help of *Geometry* and *Arithmetick*, wherefore they required the Knowledge thereof, as a thing most necessary, which saying was also approved by *Philip Macedo*. And surely it is impossible (to omitt the meere Artizans) that he who is ignorant of these two Sciences, should understand the exact measure and proportion of any probable or true Body, the necessity of which proportions shall be shewed hereafter.

It is apparent then that a Picture lacking this, is like a piece of Marble grossly wrought, without Rule or Measure, or two Columns : which although they be too slender, or too grosse, too short or too long, yet are called Columns; as Dwarfs and deformed Creatures are named Men. Now this Book shall contain the general proportions of the principal things alone, from whence the rest are derived, of which before I begin to speak. *I hold*

it convenient to consider the definition of proportion, and the parts thereof;

Proportion is a correspondency and agreement of the Measure of the parts between themselves and with the whole, in every Work, this correspondency is by *Vitruvius* called Commodulation, because a Modell is a Measure which being taken at the first measureth both the parts and the whole. And this is that (to omitt the severall kindes thereof, which shall be distinguished in their due place,) which for so long space having been lost, was the cause why the exact and true proportion of Mans Body was not understood, by Occasion whereof there never came any Excellent Peeeces abroad, although the matter were never so costly: And consequently that the Painters being ignorant of that they had in hand, instead of proportionable men made lame Pictures as the Architecture, Temples, Images, and Pictures made throughout the whole World (but especially in *Italy*) about the time of *Constantine* the Great, untill *Giotto* in *Tuscany*, as *Andrino di Edesia* *Pauese* in *Lombardy* can sufficiently witness, and this (in a word) is that, the knowledge whereof so satisfieth the judgment, that it maketh it not onely able to make whosoever we list, but also teacheth us to judge of Images, and Pictures, as well antient as new, and without this a Painter (besides that he is not worthy the name of a Painter) is like one which perswadeth himself he swimmeth above Water, when indeed he sinketh, to conclude then it is impossible to make any decent or well proportioned thing, without this *Symetrical* measure of the parts orderly united.

Wherefore my greatest endeavour shall be, to lay open the worthiness of this part of painting
unto

unto all such as are naturally inclined thereunto, by reason of a good temperature joyned with an apt Disposition of the parts thereof, for such men will be much affected therewith, to the end they may the better perceive the force of *Nature*: vvho by industry and help of a good conceipt, vvill easily attain to so deep areach, that they vvill be able upon the sudden to discern any Disproportion, as a thing repugnant to their *Nature*: unto which perfection on the contrary Side they can never attain, vvwhose Judgements are corrupted through the *Distemperature* of their *Organical* parts, I speak of such vvho not knowing the virtue of proportion, affect nothing else, but the vain surface of *garish colours*, wrought after their own humour, vvho prove only *Dawbers of Images* and *Walls* throughout the whole World; moving the beholders partly to smile at their Follies, and partly to greive that the Art should be thus disgraced by such absurde *Idiot's*: who as they have no judgement herein; so do they run into divers other most shamefull errors, into which I never heard that any ever fell, who were acquainted with the *Beauty* of proportion, but have rather prooved men of rare Spirits and sound Judgements, as may be gathered by the great request it was in, untill the times of those Princes, as well antient as late: *But before I proceed any farther, I think it necessary to treat something of a Head in particular, First,*

Of the Head in Prophile or side-ways.

THE manner to make this *Head* by just and safe rules is thus, First forme a perfect equall Triangle in what position you will, turning the Triangle to make the *Face* upon one of the three sides, be it

B

which

According to
Olivardo Fi-
alenti.

which it will, either upwards or downwards, higher or lower; dividing that side into three equall parts, the one to serve from the lower part of the *Haire*, to the lower part of the *Forehead*; the Second thence to the under part of the *Nostrils*; the Third to the lower part of the *Chinn*: now having framed these three lines, draw a little crooked stroak vvith a *Cole* or *Chalk*, out of the right Line, that may reach from the top of the *Forehead* unto the *Eyebrow*, from vvhence draw away the slope Line, bending at the end. To performe the *Nose*, either long, short, gros or thin, as you vvould have it, ending that at the second distance, vvhere the *Nostrils* end, then subdivide the remaining third part in the midst, vvhere the *Mouth* shall be placed for the parting of the upper and under *Lipps*, then frame the *Chinn*, having a respect to the perpendicular Line, that it fall not out of the middle of the *Chinn*; adjoyning thereto the under *Chinn* down to the *Throat-pit*. So vvith the other two dividing lines, the one from the Top of the *Forehead* downwards (and ends in the midst of the back part of the *Ear*;) the other proceedeth upwards from the *Chinn*, ascending till that meet vvith the Superiour descending Line, vvhole Intersection directeth the *Eare*, that the circumference thereof stretch not too far: Thus vvith your judgement take the upper part of the *Forehead*, and come to describe a great circular Line about, to Form vvith that the roundness of the *Head*, unto the Nape of the *Neck*, keeping the proportion that *Nature* teacheth; and from thence downwards frame the rest of the *Neck*, remembering that the Tip of the *Eare* doth not exceed the lower part of the *Nostril*. So you may have the Head in what

Position

Position you will, so this abandon not the two other Lines, each concurring in their due points.

Of the Foreright Face.

BEing then desirous to draw the Foreright *Face*, it will be necessary to Forme a perfect *Ovall*, which being made, divide it in the midst, with a line the longest way (that is to say) a perpendicular line, divide this line into three equall parts, allowing a fourth of one of the three parts for the Hair in the *Forehead*, the First for the *Forehead*, the Second for the *Nose*, the Third for the *Chin*. In the midst thereof must the *Mouth* be formed, alwayes remembring that the *Eyes* must be in one line, the cross line of the *Nose* and *Mouth* must alwayes be correspondent to the cross line where the *Eyes* are placed; and the *Eyes* must be the length of one *Eye* distant from the other; and that their inward Corners be perpendicularly over the out-side of the *Nostrils* punctually, but to make the *Eares* in a Foreright *Face* proportionable, they must be much Foreshortned by Foreshortning, I mean when the *Eye* doth not see the full Latitude of it, the proportion of the length of the *Eare*, to be from the *Eyebrowes* to the bottome of the *Nostrils*, and then joyn the *Neck* with the *Hair* in such sort as may seem most pleasant unto the *Eye*.

Of the Head in Foreshortning.

Hitherto I have treated of the *Head*, both Foreright and in other Positions, but that you might know all that is needfull for the perfect understanding of this profession, it is necessary that I specify the manner how to draw the *Face* by an easy, ab-

solute and fair way; Treating thus I propound to you Methodical means therein; because my intent is to Facilitate the matter in that manner, but without writing thereupon it may be intelligible, for a draught well made hath that power, that it makes it self understood without any discourse of the Author thereon, but I alwayes observe both the one and the other also; I say that the *foreshortning* which is made onely with *Fretts*, *Grates*, *Squares*, or with *Geometrical Instruments*, breed onely a confusion of lines, which is not the best principal of expert Ingenuity, the reason whereof is, that it can hardly be measured by any Rule, unless the whole Body be framed together. *Therefore I will shew an easy Rule, very like to that of the foreright Face, that is, to make a Circular draught with the aspect upwards, or downwards, as in the foreright Head, where the Traverse lines are straight, but these go Circularly, for if the Heads flye upwards the Traced strokes and the Divisions must be raised, with caution that the Eares and Eyes fall not out of their due points, as is signified in the first Plate.*

Of the side face without any Measure.

BEing desirous to make the side face without any Triangle or Measure, which with a little care and practice, observing the distances and Measures which will serve for Direction, because the *Head* and other parts of the Body ought to be proportional, and made from Measures; it will easily follow, Framing or Tracing many, you may not only Facilitate it by the Eye and Judgement, but also accommodate the Hand, to Trace and draw, all things right, for it is true that the Eye will have its place. I having drawn certain strokes or draughts
from

from the life of *nature*, and reduced it with the Pencil into Colours, have found it come off punctually right, of a correspondent bigness to that, which I have imitated, and have not found any thing disproportioned, but have alwayes found it fall out right as I would have it, therefore I say that this Rule, and Measure which I have set down, in the *Torphile* or other opositions of the *Head*, is not any hindrance to the excellency of the Art, nor will weaken your worth, but will serve for a general Rule being once possesst therewith, and also become prevalent when occasion shall require, to make a *Head* Ten times as big as the *Life*; for that with this Measure, you shall readily Frame it right by any great *Head*; and that because the understanding therein is equally extended, but the more the capacity is wanting, the more my Labour will farther when need requireth. *These then I give as Principal for the first stroakes, as in the next figure may be perceived, which is from the Forehead, as I have already said, for the beginning of the Nose; that is from the lower part of the Hair, to the hollownes of the Nose and the Nostrils, and from thence to the Chinn.*

Several Observations, in drawing a Head after the Life.

AND because the greatest difficulty, and principal parts of this Art consist in some part in drawing the lively Resemblance of a *Face*, therefore I thought it very necessary to add this as a further Direction to draw any *Face* after the life. Therefore if you will draw any *Face* after the life, that it may resemble the party you draw it after; take notice in the First place of the *Physiognomy* or circumference of the *Face*, whether it be round or long, Fat or Lean, Big or Little,

so that in the First place you must be sure to take the right *Physiognomy* and bigness of the *Face*, and in case it be a Fat *Face*, you will perceive the *Cheeks* to make the side of the *Face* to swell out, and so make the *Face* look as if it were square : And if it be neither too fat nor too lean, it will be round for the most part ; but if it be a lean *Face* the *Jaw-Bones* will stick out, and the *Cheeks* fall in, and the *Face* will be long and slender, observe when you draw the outmost circumference of a *Face*, to take the *Head* and all with it, or otherwise you may be deceived in drawing the true bigness of a *Face*, then you must diligently and judiciously observe and discern all the Gentle *Master Touches*, which gives the Spirit and Life to a *Face*, and discovers the Grace or Disposition of the *Mind*, wherein lieth the whole Grace of the Work, and the Credit of the *Artist*, you may easily discern a smiling Countenance in the Corners of the *Mouth*, when they turn up a little ; you may best discern a staid and sober Countenance in the *Eyes*, when the upper *Eyelids* comes somewhat over the Balls of the *Eyes*, but a frowning Countenance is easily discerned in the *Forehead* by the bending of the *Eyebrowes*, and some few wrinkles about the top of the *Nose* between the two *Eyebrowes*, and a laughing Countenance is easily discerned all over the *Face*, but an angry Countenance is discerned by extraordinary frowning ; there are also some touches about the *Eyes* and *Mouth* which you must diligently observe, which gives the Spirit and Life to a *Face*.

The Proportion of a Man of Ten faces.

IT standeth with good reason, that (following the Method of the Antient *Græcians*) I should make this

this Body, whose Proportion I intend to handle particularly, answerable to the Symetry of all other Artificial Bodies, which may be made far more beautiful then *Nature* affordeth any. Wherein, notwithstanding the whole *Art of Symetry* may be comprehended more or less; and this point I mean to handle in this Chapter and the next, wherefore I have prefixed this before the rest, because it is as it were the Foundation of all.

This Figure then is first divided into Ten equal parts or Faces, I mean from the Top of the *Head* to the Sole of the *Foot*. The first distance beginneth at the top of the *Head*, and reacheth to the root of the *Nostrils*, the second from thence to the *Throat-pit*, the third thence to the Parting of the *Breasts*, the fourth thence to the *Navel*, the fifth thence to the *Privities*, which is just the middle of the Length of the Body: From thence to the Sole of the *Foot* are five parts more, whereof two are between the *Privities* and the *Mid.knees*, and three more to the Sole of the *Foot*. Thus according to this division all the Parts are Equal.

But before I proceed any further, 'tis necessary to begin to treat in part of the Parts or Divisions of the *Head* first.

Now the first part, which I intend for the Face, is to be divided into three Equal parts, the first beginning at the upper part of the *Forehead*, and ending upon the upper Cross Line of the *Eye-brows*; the second distance reacheth from thence to the bottom of the *Nose*; the third reacheth to the bottom of the *Chin*, the first and uppermost Division. The *Forehead* must be traced or dawn, the second you form the *Nose* and *Eye*, the third the *Mouth* and *Chin*. The distance of one Face below the *Chin* you place the *Throat-pit*; but note that in a fore-right Face you place your *Eyes* the length of one *Eye* distance from the other, and the length of one *Eye* the bottom of the *Nose* is to be. The *Ears* must be much foreshortened, because the Face being fore-right, the full Latitude of the *Ears* is not exposed to the sight, as you may see

in the first Print at *A*. Observe that the three parts are onely for the Face; and then there must be an allowance for the *Hair* above the *Forehead*; the common allowance is Half of one of the three parts, or according to the *Hair* you intend to draw, more or less.

The Breadth of this Body consisteth likewise of Ten Faces, namely, between the Extremities of both the *Middle Fingers*, when the *Arms* are spread abroad, and is thus divided; The *Hand* from the end of the *Middle Finger* to the *Wrist* is the length of a Face, and from the *Wrist* to the *Elbow* one and an half, two Faces more from the *Elbow* to the *Clavicula*, or Joynt of the *Shoulders*, and one to the *Throat-pit*. The *Hands* are of the same proportion with that between the *Shoulder Joynt* and the *Throat-pit*. The *Nipples* must be placed at the distance of a Face and a half from each other, so that it agrees with that between the *Wrist* and the *Elbow*.

The Compals of the *Head* from the *Eye-brows* to the *Neck* behind, is double to the length of the whole *Head*. The Circumference of the *Waist* is the distance of three Faces to the Diameter thereof, and is all one with the Trunk of the Body. The Circumference of the Body under the *Arm-pits*, and the space between them and the *Wrist*, answer in a double proportion, and is agreeable to any Half of the Body.

The Measures which are Equal between themselves are these: First, the space between the *Chin* and the *Throat-pit* is as much as the Diameter of the *Neck*. The Circumference of the *Neck* is as much as from the *Throat-pit* to the *Navel*. The Diameter of the *Waist* answers to the distance between the Knob of the *Throat* and the Top of the *Head*; and this is the length of the *Foot*. The space between the *Eyelids* and the *Nostrils* is all one with that betwixt the *Chin* and the *Throat-bone*. Again, from the *Nose* to the *Chin*, is as much as from the *Throat-bone* to the *Throat-pit*. Moreover, the space from the Hollow of the *Eye-brow*, and from the *Eye-brow*

brow to the Centre of the *Eye*, is the same with the Prominency of the *Nostrils*, and so much it is between the *Nostrils* and the end of the *Upper Lip*. So that these three Spaces are Equal, besides the distance between the Top of the *Nail* of the *Fore-finger*, and the last Joynt thereof, and from thence to the *Wrist* are Equal. Again, the Space between the *Nail* of the *Middle-finger* and the last Joynt, and from thence to the *Wrist*, is all one. The greater joynt of the *Fore-finger* is the Height of the *Forehead*, and the Space between that joynt and the Top of the *Nail* is Equal to the *Nose*, beginning at the Bottom of the most eminent Arch above the *Eyes*, where the *Forehead* and the *Nose* are divided. The two first joynts of the *middle-finger* are equal to the Space between the *Nose* and the *Chin*. The first joynt whereon the *Nail* grows is the distance between the *Nose* and the *Mouth*. So that the second joynt answers to the first, as also does the Space between the *Mouth* and the *Chin*. The bigger joynt of the *Thumb* gives the Length of the *Mouth*, the Space between the Top of the *Chin* and the Dint under the *Lower Lip* answers the lesser joynt of the *Thumb*, and is as much as from the *Nose* to the same Dint. The last joynt of each *Finger* is double the Length of the *Nail*. From the middest between the *Eye-brows* to the outward Corner of the *Eye*, is as much as from thence to the *Ear*. The Height of the *Forehead*, the Length of the *Nose*, and the Distance from the *Nose* to the *Chin*, are Equal. The Breadth of the *Hand* and *Foot* are all one. The Length of the *Foot* measured round about to the Height of the *Instep* is the same. Twice the Breadth of the *Hand* gives its just Length. The Arches of the *eye-brows* are Equal to the Arch of the *Upper Lip*, at the Division of the *Mouth*. The Breadth of the *nose* is the Length of the *Eye*, and are either of them half the Length of the *nose*. The *navel* is the Middest betwixt the *nose* and the *Knee*. From the Top of the *Shoulder* to the *elbow* must be the Distance of two *Faces*, and from them to the *Wrist* one and an half. The Breadth of the *Body* at the broad-

est part of the *Shoulders* is to be two Faces and an half, agreeable to that distance from the *Elbow* to the end of the *Middle finger*. The Breadth of the Body at the *Privities* is two Faces. The *Thighs* at the thickest part near the *Privities* are the distance of two Faces broad. The thickest part of the *Leg* hath the same Proportion as from the Top of the *Forehead* to the End of the *Nose*. The Breadth of the *Back* at the *Arm-pits* is the Proportion of two Faces, and so are the *Hips* at the *Buttocks*. From the Outmost end of the *Middle finger* to the end of the last Joynt next to the *Hand*, bears the same Proportion as from thence to the joynt of the *Wrist*.

The Proportion of a Man Eight times the length of his Head.

First strike a streight Perpendicular Line of the Length you design the Figure, then divide it into Eight Equal Parts; the Uppermost Part is intended for the *Head*, in which you must be very Exact, because the whole Body must be proportioned Correspondent to it. Therefore 'tis necessary that I give you in short a Rule to draw a Fore-right Face: First form an Oval, then divide that Oval into four Equal parts, the first for the *Hair*, the second for the *Forehead*, the third for the Length of the *Nose*, the fourth from the Lower part of the *Nose* to the Bottom of the *Chin*. But when you Draw after the Life, you are not to follow this Rule exactly, because Dame Nature is extremely Various in her Representations. The *Eye* must be placed the length of one *Eye* distant from the other. Having drawn the *Head*, there remains Seven Parts more from the Bottom of the *Chin* to the Sole of the *Foot*. The Length of the *Head* from the *Chin* you draw the *Breasts*. The third Division reaches to the smallest part of the *Waste*, the fourth to the *Privities*, the fifth to the *Middle part* of the *Thigh*, the sixth to the Middle of the *Knee*, the seventh to the Small of the *Leg*, and the eighth to the Heel & Sole of the *Foot*.

And thus if we should proceed, we might find in the Head all the other Proportions of the Smallest Parts, together with their Concords most exactly, which for brevity's sake I omit, hastening

ing to the Measures of all the Parts, which are truly Symmetrical, and correspondent to the Parts of the *World*.

The Proportion of a Mans Body of Ten faces.

THe proportion of a long and slender Body must be patterned after the Body of *Mars* the god of Warr, amongst the *Gentiles*, who by reason of his Heat and Dryness hath a long and slender Body agreeable thereunto; and may also serve for any other Body of that nature, as being Boysterous, Cholerick, Cruel, Martial, Mutinous, Rash and prone to Anger; as are all active and strong men, by reason of the bigness of their *Bones*, void of much Flesh, which causeth them to be of a hard, and sharp Body, with great Joynts, and big *Nostrils* dilated with Heat, whose *Eyes*, *Mouth*, and other passages, are correspondent; as in his due place shall be more particularly shewed.

The breadth of the Hand, being divided into Four Parts, maketh the Four *Fingers* from the top of the Middle Finger to the *Elbow*, is the Fourth Part of the whole Body; And this proportion is of such indifferent Beauty, that sparing the *Martial* asperity and bouldness, it may fit divers other slender and noble Bodies, as occasion shall serve.

The extravagant Proportion of Ten Heads.

Since my purpose is to Handle this matter exactly it shall not be amiss, briefly to touch the sleight proportion of Ten Heads delivered by *Albert Durer* for although it be (in truth) to slender in all Mens Judgements, yet I may not omit it, because it hath the authority of so Famous a Man in the Skill of

Painting, as *Germany* cannot match again. First then this proportion is in length from the top of the *Head* to the *Chinn*, a tenth part of the whole: thence backwards to the top of the *Fore-head*, an Eleventh: *The face may be divided into Three equal Parts, as the rest are.*

The Proportion of a Young Man of nine Heads.

I Am of opinion that *Francis Mazzalinus* would have proved the only rare Man of the World, if he had never Painted any other kind of Pictures (as rude, gross, and melancholly) then these slender ones which he represented with an admirable dexterity as being naturally inclined thereunto; so that if he had only represented *Apollo*, *Bacchus*, the *Nymphes*, &c. he had sufficiently warranted this his most acceptable proportion, which was ever slender, and oftentimes to sleight, but when he took upon him to express the Prophets, our Lady and the like in the same; as appeareth by his *Moses at Parma*, our *Lady at Ancona*, and certain *Angells* not farr from thence, and divers other things quite contrary to the Symetry they ought to have, he gave a president to all other Painters to shunne the like error: which himself might also have easily avoided, being reputed little inferiour to *Raphael Urbine*, whom he might have proposed to himself as a patterne; for *Raphael* ever suited his personages answerable to the variety of the *Natures*, and *Dispositions* of the Parties he imitated: so that his Old Folks seem stiff and crooked, his Young Men agile and slender and so forth in the rest, which example admonisheth us, that a Painter ought not to tye himself to any one kind of proportion, in all his Figures; for besides that he shall lose the true Decorum of the History:

He

He shall commit a great absurdity in the *Art* by making all his *Pictures* like *Twins*: Into which error notwithstanding divers (otherwise worthy *Painters*) have runn, whose names I suppress; and especially one of those two great ones, which over-sight all good practitioners will easily discern, because all their *Figures* are of an Uniforme proportion, though wonderfully expressing variety of actions: And for our better understanding in this kind of proportion (as best fitting Young Men, who are somewhat Beautiful by means of their slenderness, agility, and gentle Disposition mixed with a kind of boldness) *Raph: Urbine* hath very well expressed it in *St. George* fighting with the *Dragon*, now to be seen in the Churches of *St. Victore de Fratri in Milane*; in *St. Michael* at *Fontainbleu* in France, and in that *George* which he made for the Duke of *Urbine* on a Peice richly gilt, according to which Observation of his, every Man may dispose of this proportion in the like young Bodies, now for our more exact insight hereinto, by way of precept, we must first note that a slender young Body of Nine *Heads* is from the top of the *Head* to the end of the *Chinn*, a Nineth Part of the whole length: And thence back again to the root of the *Hair* a Tenth or Eleventh Part, as I have observed in *Raphaels St. Michael* and in an old *Apollo*, but which way soever you make it, this space is divided into Three equal Parts; whereof the First makes the *fore-head*, the Second the *Nose*, the Third the *Chinn*, howbeit I grant that in a *face* which is the Eleventh Part (by reason of a certain Tuff of *Hair* which is usually expressed) the *fore-head* becometh lower by a Third Part; which Rule the antient *Græcians* kept, as their *Statutes* do evidently witness.

The Proportion of a Man of Eight heads.

Whereas in every Work there is some one entire Figure, whereunto all the particulars of the whole History ought to be *principally* referred, the *Painter* ought not to imagine, (because he is more skilfull in representing some other thing in the work then that which beareth the reference of the whole) that therefore he shall deserve commendation, but rather discredit, for it is most certain that Work will prove offensive, where some inferiour and by matter, is more curiously handled then the principal, and therather, because the other Parts cannot chuse but loose their Grace. A thing which hath caused divers excellent *Painters* (as well new) as antient (being purposely carried away with too great a desire of doing well) to leave their Works imperfect, which they could not remedy any other way, then by utterly defacing that which they had done, were it never so excellent.

A most pregnant example whereof we have in that antient *Painter Euphzanor*; who being to draw the *Twelve gods* in *Athens*, he began with the Picture of *Neptune*, which he wrought so exquisitely both for proportion, colour, and all other points; that purposing afterwards to make *Jupiter* with far greater perfection, he had so spent his conceit in the First Figure, that he was not able afterwards to express any of the other gods, much less *Jupiter*) the like Disgrace happened to *Zeuxes* by the Naturaleness of his Grapes, and the Imperfection of the Boy, not unlike unto which was that of *Leon: Vincent* of late Dayes, who being to Paint *Christ* at his last Supper in the middst of his Disciples in the *Refectory of St. Maria*

Maria de Gratia in *Milane*, and having finished all the other *Apostles*, he represented the two *James's* with such perfection of *Grace* and *Majesty*, that endeavouring afterwards to express *Christ*, he was not able to perfect and accomplish that sacred Countenance, notwithstanding his incomparable skill in the *Art*, whence being in a desperate Case, he was enforced to advise with *Bernard Zenale* concerning his Fault, who used these Words to comfort him. O *Leonard* this thine Error is of that quality, that none but God can correct it; for neither thou nor any Man living, is able to bestow more Divine Beauty upon any Figure, then thou hast upon these *James's*, wherefore content thy self, and leave *Christ* unperfect, for thou mayest not set *Christ* near those *Apostles*, which advise *Leonard* observed, as may appear by the Picture, at this day, though it be much defaced. Whence my Council is; that for the avoiding of the like Errors, we examine the original thereof, having an especial regard to our proportions; as the cheif Cause of the grossness, slenderness, clownishness, and daintyness of Bodies: whence all the Beauty and Ill-favourdness of Pictures proceedeth; wherefore let each Body have his true and particular proportion: which is to divide the Body into Eight equal Parts, whereof the head is one, which may serve for all Men in general, who agree with this most absolute form; whose proportion followeth.

Of the Proportion of a Mans Body of Seven Heads.

THE grand Philosopher *Pythagoras*, giveth sufficient Testimony of the Truth of these Rules concerning the proportion of Mans Body; inso-much as by their help he distinguished the proportion of *Hercules* his Body, from the other gods, by finding out the true Stature thereof, and consequently how much he exceeded the Stature of ordi-

nary Men; of whom *An: Gellius* writeth, that he observed the Quantity of *Hercules Foot*, wherewith the race in *Acaia* before *Jupiter Olmypi* his Temple (where the *Olympian Games* were celebrated every Fift Year) was measured; and found it to agree, in the Number of *Feet*, with the other Races, which were six hundred Twenty Five *Foot*; and yet to be much longer then any of the rest.

By which Example we may easily conceive, that every proportion will not fit all kindes of Bodyes, because there are many varieties thereof, as there are *Natural Differences* of Bodyes, wherefore I will proceed to the handling of the proportion of a Body of Seven substantial and big Heads, all whose Members are strong, sturdy, and raised; his length then from the Crown of the Head to the Sole of the Foot, is seven-times the length of his head.

Of the Proportion of a Woman of Ten Faces.

Albeit Dame *Nature*, the cunningest Work-Mistress of all others, doth ordinarily observe so great variety, in all her Workes, that each of her particulars differeth in *Beauty* and *Proportion*; yet notwithstanding, we find by experience, that she is more industrious, In shewing her Art and Skill in some few most Beautifull creatures, whereupon I (insomuch as Art being the counterfeiter of *Nature*, must ever endeavour to imitate the most absolute things) intending to handle the proportion of a *Woman* mean not to spend much time in discoursing of the severall proportions of all the Sorts of *Women* which *Nature* affordeth (for that were infinite) but purpose to write only of the most pleasing proportions appearing in dainty and delicate Bodies, now this Body is thus measured: Divide the Body into
Ten

Ten equall Parts, whereof the *Head* must be one, from the *Crown* of the *head* to the *privities* must be Five of the Ten, and from the *privities* to the Sole of the *Foot* Five more.

And this is the Measure and proportion of a comely Womans Body, drawn not only from the observations of the antient Statues of *Venus*, but even from the ground of Nature itself; which proportion may serve for any Woman, wherein you would especially represent the perfection of *Beauty*, and not for every common Woman; as Martial, Huntresses, grave Matrones, or other stayed Women, inclining to grossness, as the other tend to slenderness, and because all the other proportions depend upon these two (as may easily be proved by Geometrical lines) I thought good to set them down first, as a Rule and Direction for the rest, which I purpose now to handle, with the same Method I did the other two: Least otherwise, it might happily be thought, that these proportions were made by chance, wherefore all the particulars are to be framed, answerable to the *Nature* of such Bodies as they resemble; otherwise some one disproportionable and unsuitable Part, will cause as great, or rather a greater blemish in a beautifull Body: As a *Tuscan Capital*, in a *Corinthian Cullumne*; or a *Phrigian note* mixed with a *Dorick*.

The Proportion of a Woman of Ten heads.

THE proportion of a *Woman* of ten *Heads* in length, is thus measured, between the top of the *Head* and the Sole of the *Foot*; is ten times as much as between the *Chim*, and the top of the *Head*, thence to the *Privities* is half.

The Proportion of a woman of Nine Faces.

IT was not without just cause that *Vitruvius* in the First of his *Architecture*, distinguishing the manner of *Temples* by their several Orders; dedicated the *Ionick* Order to the goddesses *Juno*, as being slenderer then the *Dorick*, and more substantial then the *Corinthian*: Considering no doubt very wisely, that this goddess was not naturally so Grave as *Vesta* nor yet so slender and beautifull as *Venus*; notwithstanding she carrieth a *Matrone* like Beauty, full of *State* and *Majesty*, for which cause also, I apply this Portion of *Nine Faces* unto her, as most properly belonging unto her, being inferiour in Beauty to the proportion of *Venus*, and yet the most beautifull amongst the *Matrone*-like, wherein *Majesty* and *Grace* ought to be represented. Moreover this proportion may be applyed unto *Queenes of Middle-age*; or unto any other honest, fair and grave women; and doth most properly appertain to our *Lady*.

Of the Proportion of a Woman of Nine Heads.

THOUGH I might describe divers other proportions of Bodies (albeit of small worth in respect of the principal) yet I purpose to pretermitt them, as well for their small use, as for brevities sake, wherefore concluding the Principal and most Regular proportions, I come to the rest, and First to that of *Nine Heads*, which being very slender and comely, as representing the third Degree of *Beauty*, may be given not only to *Minerva*, but also to *Diana* for her *swiftness* and *agility*, as also to the *Nymphs* of the Rivers, and to the *Muses*, though with divers attire, in regard of their place. This proportion

is

is from the top of the *head* to the *Chinn*, a Ninth Part of the length. The *Face* from the Root of the *hair*, to the *Chinn*, may be either a tenth or eleventh Part, as shall please the Painter. *This divided into Three equal Parts, the first gives the Fore-head, the second the Nose, the third the Chinn.*

The Proportion of a Woman of seven heads.

IT was not without good Ground, that the old *Græcians* made the goddess *Vesta* but Seven heads high; because this proportion is *Grave* and *Matrone* like, and therefore was attributed to the Earth, the common Parent of all things. Besides you may give it to any other goddess, which hath any kind of resemblance with the Earth, as also to the more staid and antient sort of Women, wherefore it were a great oversight to give a slender and delicate proportion to the *Sibills* or other *Grave* and *Sage Prophetesses*; as it were likewise to make a *Prophet* with such a proportion as belongeth to young Men.

A Child of six Heads is thus measured, dividing the body into six equal parts, whereof the Head must be one.

A Child of five Heads is thus measured, dividing the body into five equal parts, whereof the Head must be one.

A Child of four Heads is thus measured, dividing the body into four equal parts, whereof the Head must be one.

The Reason why I have not given Descriptions or Rules, upon all the particular designs upon the Plates, farther then the Side-way, or Triangle, Fore-right or Fore-shortening, is because I think it unnecessary, unless you could force Dame Nature to observe the same method, with them antient Rules of Alberta Durera or Cousine, the grand

reason is because every Print shews its designe of it self, to any one that is Ingenious, observing the due distances, and lights.

The Definition of Painting.

P*ainting is an Art which with proportionable Lines, and Colours answerable to the life, by observing the Perspective Light, doth so imitate the Nature of corporal things, that it not only representeth the thicknes and tenderness thereof upon a Flat, but also their actions, and gestures, expressing moreover divers affections and passions of the Mind.*

For the better unfolding of which Definition we must understand that every *Natural* thing consisteth of *Matter* and *Forme* : Whereunto *Genus* and *Difference* answer in *Logick*, whence the *Logicians* say, that *Genus* declareth the *Essence* of things, and *Difference* of their *Forme* and *Essential* *Qualitys*. Wherefore I think it not amiss, according to this *Doctrine*, to lay open the above named Definition, by expounding all the *Differences* whereby the *Art* of *Painting* is distinguished from all other *Arts* and *Sciences*; the *Genus* then in *Painting* is *Art*, which is proved by two Reasons. The First is drawn from the Definition of *Art* it self, which is nothing else but a sure and certain Rule of things to be made, the Second from the *Natural* things themselves, which are a Rule and Measure to the greater Part of the *Arts* and *Sciences*, in the World (insomuch as they are Gods creatures, and consequently indued with all such Perfection as their *Nature* is capable of, and therefore may well be a certain Rule to Artificial things.

Hence

Hence it appeareth that *Painting* is an *Art*, because it imitateth *natural* things most precisely, and is the counterfeiter and (as it were) the very *Ape* of *nature*; whose *Quantity*, *Eminency* and *Colours*, it ever striveth to imitate, performing the same by the help of *Geometry*, *Arithmetick*, *Perspective*, and *Natural Philosophy*, with most Infallible Demonstrations, but because of *Arts* some be *Liberal*, and some *Mechanical*, it shall not be amiss, to shew amongst which of them *Painting* ought to be numbred. Now *Pliny* calleth it plainly a liberal *Art*, which authority of his may be proved by reason, for although the *Painter* cannot attain to his end, but by working both with his *hand* and *pencil*, yet there is so little pains and labour bestowed in this Exercise, that there is no Ingenious Man in the World, unto whose *Nature* it is not most agreeable, and infinitely pleasant.

Painting is a Liberal Art.

For we read of the French King *Francis*, the First of that name, that he oftentimes delighted to handle the *pencil*, by *exercising*, *drawing* and *painting*; the like whereof is reported of divers other Princes, as well antient as late; amongst whom I may not conceal *Charles Emanuel* Duke of *Savoy*, who (in all other Heroical Vertues, so amongst other *Liberal Sciences* in this) imitated and most happily equalled, that great King *Francis* his *Grand-father* by the *Mother's* side, so that in these and the like Exercises, nothing is *Base* or *Mechanical*, but all *Noble* and *Ingenious*.

For to say the truth; what Prince or Ingenious Man is there, which taketh not delight with his *pencil* to imitate *God* in *nature*, so far forth as he is able: Farthermore it cannot be denied, but that the *Geometrician* also worketh with the *Hand*, by drawing *Lines*, as *Circles*, *Triangles*, *Quadrangles* and such like *Figures*; neither yet did ever any Man therefore account

Geometry a *Mechanical Art*, because the Hand-labour therein imployed is so sleight, that it were an absurdity in respect thereof, to reckon it a base condition.

The like reason is there of *painting*, the Practice whereof, doth so little weary a Man, that he which was *Noble* before, cannot justly be reputed *Base* by exercising the same; but if besides all this, we shall farther consider, that *Painting* is subordinate to the *Perspectives*, to *Natural philosophy*, and *Geometry* (all which out of question are *Liberal Sciences*) and moreover, that it hath certain Demonstrable conclusions, deduced from the First and immediate Principalls thereof, we must needs conclude that it is a *Liberal Art*.

Now what kind of *Liberal Arts* it is (to omit all other proofs) may easily appear by the foresaid Definition; where it is first said, that it representeth upon a plain, the Thickness and roundness of Bodily things, not excepting any, either Natural or Artificial, whereby we may gather that it belongeth to the Painter also to represent Pallaces, Temples, and all other things made by the hand of the Artificer.

Moreover it is said, that it representeth the Figure upon a Plaine, and hereby it is distinguished from *Carving* (though not *Essentially*, but onely *Accidentally* (as it is said in the *Proem*) by reason of the diversity of the matter, wherein both of them represent natural things which imitateth Nature likewise, though it expresse the perfect roundness of the Bodies as they are created of God, whereas the Painter representeth them upon a Flat Superficies: Which is one of the chiefeest reasons, why *Painting* hath ever been preferred before *Carving*.

Because by meer *Art* upon a *Flat*, where it findeth only length, and breadth, it representeth to the Eye
the

the Third Dimension, which is roundness and thickness; and so maketh the Body to appear upon a *Flat*, where naturally it is not.

Furthermore it is added in the Definition: that it representeth the *Bodily Motions*, which is most *Motion* true, for in that most *Famous Picture* of the last judgement, done by the Hand of the *Divine Michael Angelo*, in the Popes Chappel at *Rome*, who sees not what motions may be expressed in Bodies, and in what order they may be placed; there may you see our *Lady*, *St. John*, and the other *Saints* represented with great Fear, whilest they beheld *Christ* moved with indignation against the wicked, who seem to fly away and hide themselves behind *his* Back, that they might not behold *his* angry countenance wholly inflamed with indignation: There shall you behold the guilty, who being astonished with Fear, and not able to indure *his* glorious presence, seek dark Dens and deep Caves to hide themselves in.

On the one side, you shall finde the *Saints* seeming (in a Sort) to finish the *Act* of the resurrection, ascending up into the *Aire*, to be placed at the right hand of *Christ*: On the other side you would think you saw the *Angels* coming down from *Heaven* with the Standard of the *Cross*: And on the other, carrying the Blessed *Soules* to be placed at the right hand of *God*.

And to conclude there is no corporal *Motion*, whether it be forwards, or backwards; on the right hand, or on the left; upwards, or downwards, which may not be seen expressed, in this most artificial and admirable *Picture*, but if we shall farther consider the passions and motions of the *Mind*, whereof the Definition maketh mention likewise, they are also to be found in the same work, with no less Art then admiration to the beholder, especially in *Christ*

in whom you may see Wrath and Indignation so kindled, that he seemeth to be altogether incensed therewith.

*In the Saints
a reverent in
the damned, a
desperate fear.*

Again both in the Saints, and damned Soules, being appalled, and confused, is most lively expressed, an exceeding dread and horror of the wrathfull Judge, and in a Word, many motions as well of the Body, as of the Mind, are to be found in the Works of this Divine Bonarrot, of the rare Raphael Urbine, and of other worthy Painters both old and new, as well of love as hatred, sadness as mirth, and all other passions of the Mind.

All which representations are after declared in that part of the Definition, where it is said, that *Propor. 2. m.* Painting, with proportionable lines maketh, &c. where we must Note that the Painter in his descriptions, doth not draw lines at randome, without Rule, Proportion, or Art, (as some vainly have imagined) since the Arrantest Bunglers that are, proceed with some little Method, and although Horace in his book *de Arte Poetica* saith: that

*The Poet and the Painter, hath like Patent to invent,
A Story and dispose the same as shall him best content.*

Yet that is thus to be understood, that it is lawfull for him to express a Figure, in what action he list, as in shewing Julius Cæsar in the Pharsalian Warr, in some action, which peradventure he never did, as setting him in the Vaward, when he perchance was found in the Rereward, or representing him encouraging his Souldiers to Valour which perchance he never did; this only excepted the Painter is bound to proceed in all his Works according to proportion and art. Wherefore before you begin to Stell, delineate or trick out the proportion of a Man, you ought to know his

his true *Quantity* and *Stature* for it were a gross absurdity to make a Man of the length of Eight *Faces*; which is of Nine or Ten, besides this, we ought to know what *proportion* the *Fore-head* hath with the *Nose*, the *Nose* with the *Mouth* and the *Chinn*, the whole *Face* with the *Neck*, and in a Word to learn the true proportions of all things *natural* and *artificial*.

Now because it seemeth a matter of great difficulty, and almost impossible for one Man to attain to the full perfection of all this *Knowledge*, we may propose unto us the Example of the most judicious *Apelles*, who when he undertook any special piece of *Work*, wherein he meant to shew the utmost of his Skill, he used to Hang it forth to publique View, hiding himself behind, to the end he might hearken what every Mans Judgement was, concerning the *proportion* and *Workman-ship* thereof, and according to each mans censure of such things as appertained to their *professions*. He still corrected his work, as on the contrary side, he did *confute* and *reprehend* the censures of such as would take upon them to give their *judgements* of such things as appertained not to their *professions* (as did the *Shoemaker*, who not content to find Fault with the *Shooe* of one of his *Pictures*, would needs censure the other Parts) unto whom he answered, *ne Sutor ultra crepidam*.


Furthermore the *Painter* ought to observe an *Order* and *Method* in those proportionable lines therein, imitating *Nature* in her proceedings; who first presupposeth *Matter* being a thing void of *Forme*, *Beauty*, *Bound*, or *Limit*, and afterwards bringeth in the *Forme*, which is a beautifull and limited thing, in like sort the *Painter* taking a *Panel* or *Cloth* (in the Surface whereof there is nothing

Let not the Shoemaker presume beyond his Last.

but a *Flat* and plain *Super-ficies*, without Beauty or Limitation of parts) he *trimmeth*, *primeth*, and *limiteth* it by tracing thereon a *Man*, a *Horse*, or a *Cullumne*, forming and *tricking* the true proportion thereof, and (in a Word) *Imitating* by lines, the *Nature* of the thing to be painted in breadth, length, or thickness.

Rule. And because in this place there falleth out a certain Precept of *Michael Angelo*, much for our purpose, I will not conceal it, leaving the farther interpretation and understanding thereof, to the judicious Reader. It is reported then that *Michael Angelo* upon a time gave this observation to the Painter *Marius de Scina* his Schöllar, that he should alwayes make a Figure *Pyramidal*, *Serpent* like, and multiplied by One Two and Three, in which precept (in my Opinion) the whole *Mystery* of the *Art* consisteth, for the greatest *Grace* and *Life* that a *Picture* can have, is, that it expresse *motion*; which the Painters call the *Spirit* of a *Picture*. Now there is no *Form* so fit to expresse this *Motion*, as that of the *Flame* of *Fire*, which according to *Aristotle*, and the other *Philosophers* is an *Element* most active of all others, because the *Forme* of the *Flame* thereof is most apt for *Motion*, for it hath a *Conus* or *Sharp Point* wherewith it seemeth to divide the *Aire* that so it may ascend to his proper *Sphere*, so that a *Picture* having this forme, will be most beautifull.

Now this is to be understood after two sorts: either that the *Conus* of the *Piramis* be placed upwards, and the *Base* downwards as in the *Fire*, or else contrarywise, with the *Base* upwards, and the *Conus* downwards: In the First it expresseth the width and largeness of a *Picture*, about the *Leggs* and *Garments* below, shewing it slender above, *Pyramidal Wise*, by discovering one *Shoulder*, and hiding the other, which is shortened by the turning of the *Body*; in the Second it sheweth

sheweth the *Figure* biggest in the upper Parts, by representing either both the *Shoulders*, or both the *Armes*, shewing one *Legg* and hiding the other, or both of them after one sort, as the Skilfull *Painter* shall judge fittest for his purpose, so that his meaning is, that it should resemble the *Forme* of the letter S placed right, or else turned the wrong way as  because then it hath his *Beauty*: Neither ought he only to observe this *Forme* in the whole Body, but even in every Part; so that in the *Leggs*, when a *Muscle* is raised outwards on the one side, that which answereth directly on the contrary side, must be drawn in and hid, (as may be seene in the life)

The last part of Michael Angelo his Observation was, that a Picture ought to be multiplied by One, Two, and Three, and herein consisteth the chiefeſt Skill of that Proportion for the Diameter of the biggest place between the Kneec and the Foot is double to the least, and the largest part of the Thigh triple.

But to return to the Definition, that part Colour. remaineth to be expounded, wherein it is said that Painting representeth things with Colours, like to the Life; whence it is to be marked that the Artificial painter ought to proceed according to the course of Nature, who first presupposeth Matter (as the Philosophers hold) unto which it addeth a *Forme*, but because to create the Substances of things proceedeth from an infinite power, which is not found in any creature (as the Divines teach) the Painter must take something instead of Matter, namely Quantity proportioned; which is the Matter of painting, here then the Painter must The Matter of Painting. needs understand that proportioned Quantity, and Quantity delineated, are all one, and that the same is the Material Substance of Painting, for he must consider, that although he be never so Skilfull in the use of his Colours, and yet lacketh this Delineation, he is

unfurnished of the Principal Matter of his *Art*, and consequently of the substantial part thereof, neither let any Man imagine that hereby I go about to diminish the *power* and *vertue* of colour, for if all particular Men should differ one from another in Matter alone (wherein out of all doubt all agree) then all Men must needs be one, and so that most acceptable variety of so many particulars as are now in the world would be wanting (which variety is caused by those

*Individuantes
Qualitates.*

Seven particularities which the Philosophers call *particularizing Qualities*,) that is Seven substantial accidents, which cause the *particularity* and *singularity* of substances, so if the Painter should only *Pourtrait* out a Man in just *Symetry* agreeable to *Nature*; certainly this Man would never be sufficiently distinguished by his mere *Quantity*: But when unto this proportioned *Quantity* he shall farther add *Colour*, then he giveth the last *forme* and *perfection* to the *Figure*: Insomuch, that whosoever beholdeth it may be able to say, this is the *Picture* of the *Emperour Charles* the Fifth, or of *Philip* his *Sonne*, it is the *picture* of a *Melancholick*, *Flegmatick*, *Sanguine*, or *Cholerick Fellow*, of one in love, or in fear of a bashfull young Man, &c. and to conclude the *picture* will attain to such perfection, that the party counterfeited may easily be known thereby: *Wherefore I advise the Painter to be very skilfull in the use of Colours, as in that wherein consisteth the whole perfection of his Art.*

*Painting and
Carving differ.*

And in this point alone is *painting* distinguished from all other *Arts*, and chiefly from *Carving*, because in precise imitation of the life the painter performeth much more then the Carver is able, for the Carvers intent is only to give the self same quantity to his *Figure* which his *Natural pattern* hath, so that his *special purpose* is to make the *Figure* equal to the life; which cannot therefore be said to be perfectly

fectly like thereunto, because *Phylosophy* teacheth us that Similitude, is not properly found in *Quantity*; but in *Quality* only: now the *Colour* which the *Painter* useth, giving thereby the *Similitude* and proper *Resemblance* to his *counterfeits*, is most truly and properly *Quality*, and although we usually call one thing like to another, when it hath the same *Quantity*, yet this is an improper speech, for if we should speak properly, we should call it *Equal* and not *Like*, wherefore *Similitude* is found only in *Quality*, and *Equality*, which the *Carver* considereth only in *Quantity*, but the *Painter* doth not only endeavour to give the true and just *quantity* to his *figure*, by making it equal to the life; as the *carver* doth, but moreover addeth *quality* with his *colours*, giving thereby both *quantity* and *similitude*, which (as hath been proved) the *carver* cannot do.

Now the *Painter* expresseth two things with his *colour*: First the *colour* of the thing, whether it be *artificial* or *natural*, which he doth with the like *colour*, as the *colour* of a *blew* garment with *artificial blew*, or the *green colour* of a *Tree* with a like *green*: Secondly he expresseth the light of the *Sun*, or any other bright Body apt to lighten or manifest the *colours*, and because *colour* cannot be seen without light, being nothing else (as the *Philosophers* teach) but the extreame *Superficies* of a dark untransparent Body lightned; I hold it expedient for him that will prove exquisite in the use thereof, to be most diligent in searching out the effects of light, when it enlighthneth *colour*, which who so doth seriously consider, shall express all those effects with an admirable *Grace*; and although the *blew* be equally dispersed through all the Parts of a *garment*, so that there is no more in one part then in another: Yet notwithstanding when it is illustrated

by any light, it causeth one kind of brightness in that part where it striketh more *vehemently*, then another, in that part, where it shineth *less*.

Now when the *Painter* would imitate this *blew* thus lightned, heshall take his *artificial blew colour*, counterfeiting therewith the *blew* of the *garment*, but when he would expresse the light, wherewith the *blew* seems clearer, he must mix so much *white* with his *blew*, as he findeth light in that part of the *garment*, where the light striketh with greater force, considering afterwards the other part of the *garment*, where there is not so much light, and shall mingle less *white* with his *blew* proportionably, and so shall he proceed with the like discretion in all the other parts: and where the light falleth not so vehemently, but only by reflexion there he shall mix so much shadow with his *blew*, as shall seem sufficient to represent that light, loosing it self as it were by degrees, provided alwayes, that where the light is less *darkned*, there he place his *shadow*,

In which judicious expressing of the effects of light together with the *colours*, *Raphael Urbine*, *Leonard Vincent*, *Antonius de Coreggio* and *Titian* were most admirable, handling them with so great *discretion* and *judgement*, that their *Pictures* seemed rather *natural*, then *artificial*; the reason whereof the vulgar *Eye* cannot conceive, notwithstanding these excellent *Masters* expressed their chiefest *art* therein, considering with themselves that the light falling upon the *flesh* caused these and such like *effects*, in which kind *Titian* excelled the rest, who as well to shew his great *Skill* therein, as to merit *commendation*, used to cozen and deceive Mens *Eyes*, the like did *Michael Angelo* who to make proof of his singular *insight* in the *Anatomy*, inclined somewhat toward the

Extream, by raising up his *Muscles* a little too hard; and by this means shewed the *eminencies* and *risings*, in which naturally they were small, as in the *Body* of *Christ*, &c.

Again *Titian* to make known his *art* in *lights* and *shadows*, when he would express the lightest part of the *Body* used to add a little too much *white*, making it much *lighter* then his *pattern*, and in the obscure parts, where the *light* fell by *reflexion*, a little too much *shadow*, in resemblance of the *decay* of the *light* in that part of the *Body*, and so his *work* seemeth to be much raised, and deceive the *sight*, for the *light* which cometh to the *Eye*, in a *Pyramidal forme* (as shall be shewed in the ensuing discourse) cometh with a *blunter* and *bigger Angle*, and so is seen more evidently, whence ariseth a wonderfull *eminency*, the especial cause whereof is, because there is much more *shadow* then needeth in that part, where the *light* decayeth most, so that the *usual lines* failing, that part cometh to the *Eye* in an *accuter* and *sharper angle*, and therefore cannot be seen so perfectly, insomuch that that part seemeth to fly inwards, and stand farther off. Thus when the Four parts of a *Body* are much raised, and the hinder fly sufficiently inwards, there appeareth a very great heightning, which giveth a wonderfull Spirit, and after this sort *Titian* beguiled the *Eyes* of such as beheld his most admirable works.

Of the Vertue of Light.

Light hath so great force in *Pictures*, that (in my judgement) therein consisteth the whole grace thereof, if it be well understood, an contrarywise, the disgrace; if it be not perceived, and evident example whereof we may see in a *Body* proportionably drawn,

which being yet without his *lights*, sheweth very *beautifull*, so far forth as it is *wrought*, but if afterwards it shall be *shadowed* without judgement and art, so that the *shadowes* be confusedly placed where the *lights* ought to be, and contrarywile the *lights* where the Middle of the *shadows* should be, and the *concavities* and *convexities* disorderly suited, without any Imitation of *Nature* it were better it had never been either *drawn* or *lightned*, whereas having *lights* well disposed, it doth not only add perfection to the *draught* but so sets it off from the *Flat* that it seems to be *imbossed*.

And in this *vertue* and *power* consisteth the chiefest excellency of the *Painter*: Insomuch as this point most properly concerneth him, by making his *counterfeits* seem to be as much raised, by reason of the striking of the *light*, as they are indeed in the *Carvers* work, by reason of the matter, which (as all Men know) hath *height* and *depth*, the *right side* and the *left*, the *fore-part* and the *hinder*, wherefore they say that the thing which the *Carver* intendeth to make, is in the *Marble*, which afterwards becometh good or bad, by *cutting* and *forming*, but to return to the *light*, I say this moreover, that although it be of such *efficacy*, that it *diminisheth* the grace of the *draught*, where it *wanteth* (as is said) yet the *Inartificialness* of the *draught* cannot disgrace it, whence we see, that if the *lights* be well and *proportionably* bestowed throughout a Body, which is ill *proportioned* and without *Muscles*, it contenteth the *Eye* of the beholder somewhat the more, by moving him to a desire of seeing the *Muscles* and other necessary parts, in such a Body as in the *Pictures* of *Bernard*, *Zenale*, *Friviliano*, viz. the glorious resurrection of *Christ* painted by him, over, the *Gate* in the *Covent* of the *Church of Grace* in *Milane*,
and

and many other Histories of his doing as well in colours, as in *black and white*, in the same place.

Wherein may be seen *Pictures*, made without *Muscles*, and other necessary accomplishments, for the more gracious representation of *Eye-pleasing perfection*, but yet well placed, and with their *lights*; most artificially disposed in their *places*, insomuch that they seem to be *imbossed* outwards, such is the force of these *lights* in which you shall also find admirable *perspectives* and *foreshortnings*, wholly proceeding from the orderly disposing of the *lights*, without which these draughts would have proved *imperfect*, loosing much of that grace, although they were well placed, so that we find many *Painters*, who being ignorant of the art of proportions, only by a little practice, in disposing their *lights* in some tolerable sort, have notwithstanding been reputed good *Artists*; which commendation they deserve not, because they neither have the *Art* of *perspectives* nor the true representing of any of the *lights*.

Now for an Example of the true art of exquisite bestowing of these *lights*, that *Peece* of *Le: Vincent* amongst many others, may serve us, instead of all the rest of his well *lightned Pictures*, which is now to be found in *St. Francis Church* in *Milane*, where he hath painted the conception of our *Lady*; which (to omit other excellencies therein) is most singular in this point, for the perfection of *lights*, those two *pieces* done by the hand of *Antonio Correggio* are most admirable, which are yet to be seen in the same *City*, with *Cavalier Leon: Aretino*, in one whereof is painted fair *Jo*, with *Jupiter* upon a *Cloud*, and in the other *Danae* and *Jupiter* descending into her lap in the forme of a golden shower, with *Cupid* and other *Loves*, having their *lights* so well disposed, that I dare boldly say,

no other *Painter* is able to match him in *colouring* and *lightning*; which Degrees were sent him out of *Spain*, from his Sonne *Pompey* a carver. Moreover *Michael Angelo*, and *Raphael Urbine*, the Fathers and Masters of *painting* are reputed most rare and divine in *lights*, out of whose *Schooles* I may truly say, almost all the famous *Painters* of *Italy* have attained to the worth of their fame.

Now then inso much as these *lights*, are of so great vertue, we ought to use all diligence for the perfect attaining to the knowledge thereof, by applying them to our draughts, as is shewed, inso much as the art of proportion, motion and foreshortning, hath but small use or commendation in a *Painter*, without the knowledge of these *lights*, found out by reason and art, and not taken by bare imitation from the imbossed models, under a false apprehension of the light, without order or distance, as also in the lines and superficies of Bodies: wherefore they prove false, and altogether contrary to the rules of art. And thus much I thought good to note concerning this point purposing now to begin the treatise of light it self, by the assistance of him who inlightneth the understanding of such as submit themselves unto him, with a pure Mind wholly prepared for the receiving of so divine beams.

Of the Necessity of Light.

IT appeareth by that which hath been hitherto spoken, that a peece of painting drawn in proportion having his true motion, and put in colours without the lights, is like a Body in the dark, of whose Quantity or Quality a Man cannot judge, save only by the help of his understanding, that is by that inward concept he hath of the thing, and not by any outward, inso much as it is hidden from the external light, which

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concurring with the *internal*, by means of the *Beams* proceeding from the *Eye*, makes the diversity of *Bodies* known to the understanding, after the same manner, as they receive their *light* naturally.

Wherefore I will handle the *lights*, saying nothing of the *shadows*, although they be handled together with them, for the *shadows* do necessarily follow the *lights*, being caused by the decay of the *light*, taking so much the more force, by how much the more forcibly the *light* striketh upon the *Body*, whence ariseth that exceeding great raising and heightning of a natural plain, in a *Body* receiving the *light* according to his proper nature.

And by this we shall know, how the *lights*, *reflections*, and *natural rebating* of the *lights*, do vary, according to the diversity of the *Bodies*, by altering them as shall be said, wherein also we shall see the very perfection of the art; for without this, neither *order*, *forme*, *proportion*, *motion*, *composition*, or *figure*; can attain to their perfection, like unto a *Body* without *situation* or *spirit*, or to counterfeit *Starrs* without the *light* of the *Sun*, giving them their brightness answerable to their *qualities*, whereby they may be seen. But now as touching my proposed matter, I will first handle the nature of *light*, and afterwards (by the help of *Natural Philosophy* and the *Opticks*, being the first part of the *perspectives*) I will speak in general of the *primary* and *secondary lights*, then of *direct* and *reflected lights*, afterwards how by *Mathematical* reasons, divers distinct *lights* may be seen, by reason of the variety of the *Bodies*, and finally of the *qualities* of things appertaining thereunto, how it may be understood in all things, and in the *Elements* themselves.

Of the Nature of Light

THIS Word *Light* is diversly taken : *First* and principally it signifieth the *Image* of that *Divine Nature* which is the *Sonne of God*, and the *brightness* thereof, which the *Platonicks* called the *Image* of the *divine mind*. *Secondly* the comfortable operation of the *Holy Ghost* : *Thirdly* that *divine vertue*, which being diffused through all the creatures, is in *Men* their *divine grace*, and in all other living creatures, that *power* whereby they are *preserved* and *defended*, as that of the *Seraphims* according to *Dionysius* : *Fourthly* that *intelligence* in the *Angels*, which breedeth that *joy* in them, which passeth our understanding, yet diversly received, according to the diversity of the *intelligence* apprehending it, as *Marcilius Ficinius* upon *Plato* noteth : *Fifthly* in the *Heavenly Bodies* it causeth abundance of *Life*, signifying an *effectual propagation*, and *visible brightness* in the *Fire*, with a certain accidentall *power* proceeding from the same : *Sixthly* it is taken in *Men* for the *Light* of their *agent*, understanding, which illuminateth their *Patient* or passable understanding ; (and in a Word) for the discourse of *reason*, and the knowledge of *divine things* : *Last of all* it signifyeth a *quality* proceeding from the *Sun* or the *Fire*, which so discovereth *colours*, that they may be seen, and this (as the *Peripateticks* say) is the cause of *Formal Reason*, whereby coloured things are seen, whose *Shapes* and *Images* pass to the *phantasie*, and especially enlighten the *Eyes*, in which the *Image* is formed, which *First* passeth to the *common sense*, afterwards to the *phantasie*, and last of all to the *understanding*, this *Light* is dispersed and extended unto all *Bodies* that are openly proposed unto it, in which colour, and a beautifull resplendency of thick
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and dark Bodies is discovered (as the *Platonicks* speak) caused by this *light*, together with certain *beneficent* and *generative vertues*. But where the *Sun-beams* fall not, and are not at all disperſed, there (the *beams* of the *Eye* being restrained) remaineth a *dark colour*, which displeaseth, and evil effecteth the *mind*, ſo that all things according to their *capacity*, feel the power of the *light*, which joyning all Creatures to it ſelf by this lively *heat*, and piercing through them, all giveth to each of them his proper *Quality* and *Vertue*.

Whence thoſe who are *judicious* in this *Art*, uſe to give *lights* to all things after one and the ſelf ſame manner; inſomuch as we ſee, that the *Sun* riſing above our *Horizon*, *lightneth* all things in an inſtant, the reaſon whereof is, becauſe the *light* hath no contrary which might hinder it, with his *action*. Wherefore, it performeth his operations in the *Air*, in an inſtant.

And hereunto appertaineth that, which the *Philosophers* ſay concerning the darkneſs of the *Night*, that it is not cauſed of any dark or black colour, which coloureth the *Air*, but only by the abſence of the *Sun*, whoſe *preſence* and *brightneſs* equally *lightneth* our whole *Hemiſphere*, and would in like fort *lighten* the whole *Earth*, together with all compound Bodies, if they were *transparent* as the *Air* is, but being *Opake*, *thick* and *corpulent*, they receive not the *light* in his perfect *brightneſs*, ſave only in that part which is *directly* oppoſite to the *Sun*, and therefore in this our *Hemiſphere* (becauſe the *Sun* never paſſeth *perpendicularly* over our *Zenith*) the *Earth* can never be ſo *lightned*, but that one ſide or other of it will be *ſhadowed*, which happeneth unto thoſe parts, which lye *directly* under the *equinoctial line*, where the *Sun* at Noon doth ſo *lighten* the *Earth*, and the *inhabitants*, that it giveth *light* to the whole circum-
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ference

ference of round Bodies, and there is no *shadow* seen unto the very *Feet*. Whence the judicious in this Art, forbid us to give lights in a picture unto all Bodies, after one and the self same manner.

But besides this consideration of the *light* illuminating, and the *Earth* with all *earthly* Bodies lightned, there is another more forcible reason drawn from the grounds of the *Mathematicks*, viz. from the *visual* lines of *perspective*, together with the *Eye*, for the better understanding whereof we must note, that Three things concurr to our sight, the *visual* lines, the coloured Body, and the faculty of seeing, which is in our *Eye*, the *visual* lines lightned (which are the proper Matter and subject of the *perspectives*) come to our *Eye* in a *Pyramidal* Forme, the Base of which *Pyramis* resteth in the Object, and the *conus* or *angle* thereof, cometh to our *Eye* more blunt and obtuse: And hereby we see the Object more plainly and distinctly; but if the Object be afar off, the *conus* or *angle* of the *Pyramis* comes to the *Eye* sharper and lesser, and then our *Eye* cannot discern it so clearly as otherwise it would.

Secondly it is to be noted, that the Object cometh not to our *Eye*, but the *visible* species or shapes are diffused through the clearness of the *Air* unto the *Eye*, which species are nothing else but certain Images, like unto those which we see in a glass, when a Man or any thing else standing against it, is represented therein.

And if the coloured Body or Object stand neer to this Image, it comes to our *Eye* in the same quantity and bigness of the angle of the *Pyramis*: Now because this angle comes to our *Eye* in an obtuse and blunt form, the Image also seems great, and so is discerned more distinctly, but when the coloured Object stands afar off, the Image comes to the *Eye* in a very small and slender angle, and there-

therefore filleth not the *Eye*, but wavereth in such sort, that it cannot be *clearly* and *distinctly* discerned. As touching the Third I have no more to say, but that the *faculty* of seeing is reduced into *Art*, being formed by the concurring of the other Two things required before, *viz.* the *visual lines*, (without which the *Eye* cannot see) and the *Image* of the coloured Body, which informeth the *Eye*, by reducing it from *meer ability* into *act*, and informing it more perfectly with a great *Image*, by performing his operations better, and causing the thing to be seen more *apparently* and *distinctly*: whereas with the small *Image* of a thing too far distant, the *Eye* cannot be so well informed, and therefore it cannot see the thing *perfectly*.

From which grounds, I draw these Two reasons, why the self same Body cannot be lightned equally in all places.

The First is because the *light* doth not with all his *brightness* illuminate any more then that part, which is directly opposite to it, being not able to *illustrate* the other parts so *perfectly*, by reason of the *Nature* of the dark *Terrene*, and gross Body, which so hindreth the *beams*, that they cannot *pierce inwards*, and performe their *effects perfectly*.

The Second reason is taken from the *Nature* of our *Eye*, for as the First part of the Body is *seen* and *placed* nearest the *Eye*, comes unto it with a *bigger angle*, so is it also seen more *distinctly*, because it is more *lightned*, but the Second part thereof, being farther off, comes to the *Eye* in a *lesser angle*, and being less *lightned*, is not so plainly seen as the First, and by this *rule*, the Third part will be *obscurer*, and so the Fourth *proportionably* untill the *Eye* can see no farther.

Now if you ask me what the *Painter* ought to do, when he would *paint Two, Three, or Four Men*, standing one behind another, all of them *equally* receiving

the *light*, I answer alwayes according to the former *Doctrine*, that although they be *equally lightned*, yet we must *paint* the *Second* which is farther off from the *Eye* darker, and the *Third* more then him, and the *Fourth* most of all, &c. untill our *Eye* can see no more.

The reason is because the *Second* standing farther off, cometh to the *Eye* with a lesser angle, wherefore he cannot be seen so evidently as the *First*, the same reason there is of the *Third*, &c.

The same is also meant *side-long*, wherefore whatsoever *Painters* have observed this *Doctrine*, have become excellent, and nothing *inferiour* to the chief *Masters* of this *Art*, as *Le: Vincent* with divers others named before, together with *Jac: Tintoretto* *Marco de Scina*, *Frederick Barozzi* of *Urbine*, *Paulus Caliarius* of *Verona*, *Lucas Gangiasus*, the *Bassans*, and *Ambrose Figinus*.

Now the whole *Doctrine* delivered in this present *Chapter* is (for the most part) taken out of *Aristotle*, *Alhazen*, *Vitel-lo*, *Thomas Aquinas*, and (to conclude) out of all the best *Philosophers* and *Divines*, (whose *Opinions* I approve of) and thus much may be spoken for the *Opinions* of other *Men*.

Of the Vertue and Efficacy of Motion.

IT is generally confessed of all *Men*, that all such *Motions* in *Pictures*, as do most neerly resemble the *Life*, are exceeding pleasant, and contrarywise those that which do farthest dissent from the same, are void of all *gracious Beauty*, committing the like discord in *Nature*, which untuned strings do in an *instrument*. Neither do these *motions* thus *lively* imitating *Nature* in *Pictures*, breed only an *Eye-pleasing contentment*,

ment, but do also performe the self same effects, which the *natural* do, for as he which *laugheth*, *mourneth*, or is otherwise effected, doth *naturally* move the beholders to the self same *passion*, of *mirth* or *sorrow*, so a picture artificially expressing the true *natural motions*, will (surely) procure *laughter* when it *laugheth*, *pensiveness* when it is *grieved* &c. And that which is more, will cause the beholder to *wonder*, when it *wondereth* to desire a *beautiful young woman* to his *Wife*, when he seeth her *painted naked*, to have a *Fellow feeling* when it is *afflicted*, to have an *appetite*, when he seeth it *eating of dainties*, to fall a *sleep* at the sight of a *sweet sleeping Picture*, to be moved and wax *furious* when he beholdeth a *battel* most lively represented, and to be stirred with *disdain* and *wrath* at the sight of *shameful* and *dishonest actions*, All which points are (in truth) worthy of no less admiration then those *miracles* of the *antient Musicians*, who with the variety of their *melodious harmony*, were wont to stir Men up to *wrath* and *indignation*, *love*, *warr*, *honourable attempts*, and all other *affections* as they listed; or those strange conclusions of the *Mathematical motions*, recorded of those undoubted wise Men, who made *statues* to move of their own accord, as those of *Dedalus*, which (as *Homer* writeth) came to the *battel* themselves, or *Vulcanus Tripodes* mentioned by *Aristotle*, or those *gilded Servitors* which walking up and down at the feast of *Farbas* the *Gymnosophist*, served at the *Table*, or those antient ones of *Mercury* in *Ægypt*, which spake, &c.

In which kind of *artificial motions*, *Leonard Vincent* was very *skilfull*, (who as his *Scholar Signior Francesco Melizi* the great *Limner* verifies) invented a certain *conceited matter*, whereof he used to make *Birds* that would fly into the *Air*, and made a most *artificial Lyon*, which being brought into

a large Hall before Francis the First King of France of that name, after he had a while walked up and down stood still opening his Breast, which was all full of Lillies and other flowers of divers sorts, at which sight the King and other spectators were rapt with so great admiration that they then easily believed, that Architas Tarentinus his wooden Dove flew, that the brazen Diomedes, mentioned by Cassiodorus, did sound a Trumpet, that a Serpent of the same metal, was heard to hiss, that certain Birds sung, and that Albertus Magnus his brazen Head spake to St. Thomas of Aquine, which he brake, because he thought it the Devil, whereas indeed it was a meer Mathematical invention (as is most manifest.)

But to return thither where I left, I am of Opinion that inso-much as these Motions are so Potent in affecting our Minds, when they be most artificially counterfeited, we ought for our bettering in the knowledge thereof, to propose unto us the example of Leonard Vincent above all others: Of whom it is reported, that he would never express any motion in a Picture, before he had first carefully beheld the Life, to the end he might come as neer the same, as was possible: whereunto afterwards joyning Art, his Pictures surpassed the Life.

This Leonard (as some of his Friends, who lived in his time have given out) being desirous to make a Peece wherein he would express certain Clowns laughing (although he never perfected it more, then in the First draught) he made choice of some Clownes for his purpose, into whose acquaintance after he had insinuated himself, he invited them to a feast, amongst other of his Friends, and in the dinner, while he entred into a pleasant vain, uttering such variety of merry conceits, that they fell into an exceeding laughter (though they know not the reason thereof, Leonard diligently observed all their Gestures, together with those ridicu-

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lous speeches which wrought this impression in their *Minds*, and after they were departed, withdrew himself into his *Chamber*. And there *portraited* them so *lively*, that they moved no less *mirth* in the *beholders*, then his *jest*s did in them at the *banquet*.

They add moreover that he took special *delight*, to behold the *Gestures* of the condemned, as they were led to *Execution*, to the end, that he might mark the contracting of their *browes*, the motions of their *Eyes*, and their whole *Body*. In imitation whereof, I hold it *expedient* for a *Painter*, to *delight* in seeing those which *fight at cuffs*, to observe the *Eyes* of *privy murtherers*, the *courage* of *wrestlers*, the *actions* of *Stage-players*, and the *enticing allurements* of *curtesans*, to the end he be not to seek many *particulars*, wherein the very *Life* and *Soul* of *painting* consisteth, wherefore I could wish all *Men* carefully to keep their *Brains* waking, which whosoever shall omit his *invention* (out of doubt) will *sleep*, studying perhaps *Ten Years* about the *action* of one *Figure*, which in the end will prove nothing worth, whence all famous *inventors*, for the avoiding of such *gross defects*, have the rather shewed themselves *subtile Searchers* out of the effects of *nature*, being moved thereunto by a *special delight* of often seeing, and continually *practizing* that which they have *preconceived*, so that who so keepeth this *Order*, shall unawares attain to such an habit of *practice*, in *lively expressing* all *Actions* and *Gestures*, best fitting his purpose, that it will become an other nature.

And whosoever shall diligently consider *Cæsar Seftius* his admirable works, wherein all the *actions* are most *naturally appropriated* to the *Subject*, will easily conclude that he trod in *Leonards* steps, and for this cause was he highly esteemed of *Raphael Urbine*, unto whom they say he was wont *jestingly* to say often, that it seemed a very *strange thing* unto him, that they two being such *neer Friends*, in the *Art* of *Painting*, yet spared not

each other when they offended, a *speech* surely well befeeming *honest men*, albeit they lived together in such *sweet emulation*, which *humour* if it were to be found in these our *Dayes*, the World might be reputed *right happy*, but now *malicious envy* (to our great *disadvantage*) taketh place instead thereof, *Ministring* Matter to *ignorant* and *absurd people*, insolently to *disgrace* and *carp* at other Mens rare *perfections*.

Of the Necessity of Motion.

THE order of the *place* requireth, that I should consequently speak of *Motion* it self, namely with what *Art* the *Painter* ought to give *Motions* best fitting his *Pictures*, which is nothing else but a correspondence to the *nature* of the *proportion* of the *forme* and *matter* thereof, and herein consisteth the whole *spirit*, and *life* of the *Art*, which the *Painters* call sometimes the *fury*, sometimes the *grace*, and sometimes the *excellency* of the *Art*, for hereby they express an evident *distinction* between the *living* and the *dead*, the *fierce* and the *gentle*, the *ignorant* and the *learned*, the *sad* and the *merry*, and (in a Word) discover all the several *passions*, and *Gestures* which Mans Body is able to perform, which here we term by the name of *Motions*, for the more *significant* expressing of the *Mind* by an *outward* and *bodily demonstration*, so that by this means *inward motions* and *affections* may be as well, (or rather better) *signified* as by their *speech*, which is wrought by the *proper operations* of the Body, performing just as much as is delivered unto it from the *reasonable Soul*, stirred up either unto *good* or *bad*, according to their *private apprehensions*.

Which things, while all good *Painters* propose to themselves, in their *works*, they express such *admirable secrets* of *Nature*, as we see, which being moved
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by that *stirring vertue*, which continually lying hid in the *hart*, is outwardly shewed forth in the *Body*, by extending her *branches* through the *exteriour Members*, in such sort, that they may also receive *motion*, hence spring those *admirable motions* in *Pictures*, which appear as *diverse* as the *passions* whence they have their *original*, are different, of which *point* somewhat shall be said in this *ensuing Treatise*.

Now the *perfect knowledge* of this *motion*, is (as hath been shewed) accounted the most difficult part of the *art*, and reputed as a *divine gift*. Infomuch, as herein alone consisteth the comparison between *Painting* and *Poetry*, for as it is required in a *Poet*, that besides the *excellency* of his *wit*, he should moreover be furnished with a certain *propension* and *inclination* of *will*, inciting and moving him to *versify*, (which the antient called the *fury* of *Apollo* and the *Muses*) so likewise a *Painter* ought, together with those *natural* parts which are required at his hands, to be furnished with a *natural dexterity* and *inborn slight* of expressing the *principal motions*, even from his *cradle*; otherwise it is a very hard (if not impossible) *matter*, to obtain to the absolute *perfection* of this *Art*.

The *truth* whereof, *experience* it self may teach us: Infomuch as there both have been, and are many excellent *Painters*, who for their extraordinary *skill* in the *art*, are most highly esteemed of all Men, as being able to make sweet coloured pictures, having their *loyns* and *joynts* in all points answerable to the *rules* of *proportion*, understanding *Anatomy* and painfully lightned and shadowed, but because notwithstanding all their *care* and *industry* in this behalf, they could never be so happy, as to attain unto this *faculty*. They have left their *works* to the *view*, and hard *censure* of *posterity*; only because they expressed *unsuitable* and *lame Gestures*,

in their *Pictures*, which they had *stolen* out of other Mens *inventions* : namely, out of theirs who were *naturally* indued with that *grace*, and perswading themselves that these would very well serve their turns : they *imagined* such *Actions* and *Gestures* in their own *Pictures*, as being used besides the *purpose*, for which they were *First* *invented*, could not be *approved* for good, because they *offended* in *divers* *circumstances*, wherefore those *unfortunate* *painful* *Men* (who notwithstanding in some other *parts* of the *art*, be sufficiently *skilful*) although they can *imitate* the *Actions* and *Gestures* of other *inventors*, yet shall they never be able to make a commendable *History*, because they be *naturally* *disfurnished* of that *inborn* *facility* and *inclination*.

Now on the contrary *part*, I deny not, but those who are furnished with *natural* *invention*, may want that *patience* in their *work*, which the others have, which *propriety* ariseth from the multitude of their continual *inventions*, and stirring *apprehensions* : Inso-much, that before they can *thoroughly* *finish* or *compleat* any one *Body* or *Action*, infinite others arise in their *fantasie*, so that by reason of the great *delight* they feel in their *invention*, they cannot have the *patience* to finish any thing they take in hand.

But the most *absolute* and *compleat* *Painters* (who are not so much inclined by *nature*, as perfected by *art*) endeavour to choose out the best *Actions* for every *purpose*, in restraining the *luxurious* *fury* of *nature*, by that *deliberate* *discretion* which they have in their *Idea*, by the benefit whereof, they *finish* their *Pictures* with *delight* and *contentment*, alwayes *expressing* in each *member*, a certain hidden *resemblance* of the *princial* *motions*, wherefore these alone carry away the *commendation* of the *profession* which is not granted to those *furious* *mad-caps*, by reason of their *impatency*, nor yet unto the former
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over diligent plodders, because they have not the *natural knowledge* of these *motions*, and therefore cannot express them in their works, as those *natural inventors* will do, with *Three* or *Four strokes*, wherefore they become *inferiour*: so that as well the one as the other, must needs give place to the *inventor*, who wisely joyneth the *industry* of art, with the *gift* of nature.

Notwithstanding, I am of *Opinion*, that it is possible to attain unto this so excellent a *faculty*, (though perhaps not with that *special eminency* of *natural facility*,) as by *industrious study* in the *knowledge* of these *motions*, and the *causes* whence they proceed. For from hence a Man may easily attain to a *certain understanding*, which afterwards putting in *practice* with *patience*, together with the other *points*, he may undoubtedly prove a *judicious inventor*, who never had any extraordinary *natural inclination*, my meaning is, that such an *inventor*, as guideth himself by *understanding*, shall attain to better *perfection* then the other, who is *naturally* indued with the *dexterity*, without *industry* and *patience*: for example, if a Man shall diligently peruse the whole *History* of *Christ*, out of doubt he shall gather the true *Idea* and *Method*, how he ought to represent the *motions* of *Christ*, the *Apostles*, the *Jews*, and all the rest, who had any part in that cruel *Tragedy*, so sufficiently, that the *Mind* of the beholder shall be no less moved to *pitty*, *tears* and *sorrow*, at the sight of the picture, then Men are usually at the reading of the *History*; so that by this means he shall shew in *Judas*; violent, offensive, brutish, buisie, and distempered motions, and in *Christ* being full of *patience*, remiss, and gentle, representing in him, as in a glass that singular *humility* and *patience*, wherewith he reconciled us unto his *Father*: All which, notwithstanding they may be sufficiently drawn out of the reading of the *History*, yet for more ease

sake, they may be taken from the *accidental examples* in the *living*, imitated with great *felicity*, and afterwards *industriously* and *artificially* expressed, by causing the abundance of his diligence to appear, in stirring up *affections* of *piety* and *sorrow* (as in a *peece* of the *passion*) or other *affections*, as the *History* he hath in hand, shall require.

Now concerning the way and manner how these Actions are to be given, according to the diversity of Passions and Affections, which at sundry times, upon several occasions may move Mens Minds; I hope in this Treatise to shew evident examples, although they be somewhat hard and drawn from the secrets of natural Philosophy, a thing which might seem to require a Man of riper Years, then so young a Man as my self, wherefore I must crave pardon for breaking the bounds of Modesty, in undertaking the handling thereof, had I not been prompted unto it by the Painters, (it being of so great use and importance) howbeit, If neither in that which hath been already spoken, I have sufficiently laied open this point, nor hereafter shall be able to deliver the Method fully, which I promised, yet notwithstanding this my pains is not to be contemned, insomuch as it will, (at the least) prepare an easie, free and Methodical passage for every Man to exercise his Wit, which must needs prove a most sure and ready way; insomuch as all the most Famous Painters have been directed thereby, who when they went about to counterfeit any story, First conceived the general forme thereof, and then gave to each Figure his peculiar Actions, proportioning, disposing, and guiding them by discretion, accompanied with natural felicity.

Now amongst the worthy Painters who excelled herein, Raphael Urbine, was not the least, who performed his Works, with a Divine kind of Majesty, neither was Polidore much behind him in his kind, whose Pictures seemed as it were passing furious, nor yet Andreas
Monta.

Montagnea whose vain shewed a very laborious curiosity: Nor yet *Leonard del Vincent*, in whose doings there was never any error found in this point: Whereof amongst all other of his works, that admirable last supper of *Christ* in *Refect. St. Mariae de gratia* in *Milane*, maketh most evident proof, in which he hath so lively expressed the passions of the *Apostles* minds in their countenances, and the rest of their Body, that a Man may boldly say, the truth was nothing superiour to his representation, and need not be afraid to reckon it amongst the best works of Oyl-painting, (of which kind of painting *John Van Eyck* of *Maesjck* born in the Year 1366. was the first Inventor) for in those *Apostles*, you might distinctly perceive admiration, fear, grief, suspicion, love &c. all which were sometimes to be seen together in one of them, and Finally in *Judas* a Treason-plotting countenance, as it were the very true counterfeit of a Traitor, so that therein he hath left a sufficient argument of his rare perfection, in the true understanding of the passions of the Mind, exemplified outwardly in the Body, which because it is the most necessary part of painting, I propose (as I say) to handle in this present Treatise.

I may not omit *Michael Angelo* in any case, whose skill and painfulness in this point was so great, that his Pictures carry with them more hard motions, expressed after an unusual manner, but all of them tending to a certain stout boldness. And as for *Titian* he hath worthily purchased the name of a greater Painter in this matter, as his Pictures do sufficiently witness; in each whereof, there shineth a certain moving vertue, seeming to incite the beholder, unto the imitation thereof, of whom this saying may be well verified, that he was beloved of the World, and envied of nature.

Finally, *Gaudentius* (though he be not much known) was inferiour unto few, in giving the apt motions to the

Saints & Angels, who was not only a very witty painter, as I have elsewhere shewed, but also a most profound *Philosopher* and *Mathematician*, amongst all whose all praise worthy works, (which are almost infinite, especially in this point of motion) there divers *Mysteries* of *Christs* passions, of his doings, but chiefly a crucifix, called *Mount Calvary* at the *Sepulchre* of *Varasto*, where he hath made admirable *Horses* and *strange Angels*, not only in painting but also in plaistick, of a kind of earth, wrought most curiously with his own hand, *di tutto rilievo*, through all the *Figures*.

Besides in the *Vault* of the *Chappel* of *St. Mary de gratia* in *Milane*, he hath wrought most natural *Angels*, I mean especially for their actions, there is also that mighty *Cube* of *St. Mary de Sorono* full of thrones of *Angels*, set out with habits and actions of all sorts, carrying diversity of most strange *Instruments* in their hands, I may not conceal that goodly *Chappel*, which he made in his latter time, in the *Church* of peace in *Milane*, where you shall find small *Histories* of our *Lady* and *Joachim*, shewing such superexcellent motions, that they seem much to revive and animate the spectators.

Moreover the story of *St. Roccho*, done by him in *Vercelli*, with divers other works in that *City*; although indeed all *Lombardy* be adorned with his most rare works, whose common saying concerning this *Art* of motions, I will not conceal; which was, that all painters delight to steal other Mens inventions, but that he himself was in no great danger of being detected hereafter. Now this great painter, although in reason, he might for his discretion, wisdom, and worth be compared with the above named in the *First Treatise* : Yet notwithstanding is he omitted by *George Vasary*, in his lives of the *Famous Painters, Carvers, and Architects*, an argument (to say no worse of him that he intended to eternize only his

his own *Tuscanes*, but I proceed to the *unfolding* of the *original causes* of these *motions*: And First for our *better understanding*, I will begin with those *passions* of the *mind*, whereby the *Body* is moved, to the *performance* of his *particular effects*.

Of the passions of the Mind, their original and difference.

THE *passions* of the *mind*, are nothing else but certain *motions*, proceeding from the *apprehension* of some thing, now this *apprehension* is *Threefold*, *sensitive*, *rational*, and *intellectual*, and from these *Three*, there arise *Three passions* in the *mind*, for sometimes we follow *sensitive apprehensions*, and then we consider *good* and *evil*, under the shew of that which is *profitable* or *unprofitable*, *pleasant* or *offensive*; and these are called *natural affections*, sometimes we pursue *rational apprehensions*, considering *good* and *evil* in manner of *virtue* or *vice*, *praise* or *dispraise*, *honesty* or *dishonesty*; and these are *reasonable affections*, sometimes we imbrace *apprehensions intellectual*, regarding *good* and *evil*, as *true* and *false*, and these are *intellectual apprehensions*.

Now the *inferiour powers* of the *mind* are of two sorts, either *desire* or *anger*, and both of these respect that which seemeth *good* or *bad*, *diversly*, for the *desiring part* either considereth *good* and *bad absolutely*; and so it causeth *love* and *liking*, and contrarywise *hatred*, or else it respects *good* as *absent*, whence ariseth *desire* or *longing*, or else *evil* as *absent*, but at *hand*, and so it breedeth *fear*, *dread*, &c. or both of them as *present*, and so from the First cometh *joy* and *delight*, from the latter *heaviness* and *grief*, the *angry faculty* considereth *good* and *evil*, as it is *easy* or *hard* to be attained unto, or avoided; whence springeth sometimes *confidence* and *hope*, sometimes *audacity*, sometimes *distrust*, and so *desperation*, &c. some-

times it is moved to *revenge*, and that is in regard of evil past, as *injury* or *offence* received, and so it breedeth *anger*, by that which hath hitherto been spoken it is evident, that there are *Eleven* passions or affections in the mind, which are these, *love*, *hatred*, *desire*, *fear*, *joy*, *sorrow*, *hope*, *dispair*, *audacity*, *timorousness* and *anger*, from which there do consequently arise so many sorts of actions in the art, as there may be affections expressed in Mens Bodies, wherefore we ought carefully to observe the motions which are outwardly expressed, in such sort, as they do manifestly point to the roots, whence they spring, and discover the causes from which they proceed, distributing them and disposing them accordingly in the Bodies, or Physiognomies which whosoever shall fail in, shall (questionless) wholly pervert the Order of things, confounding the Beauty of Histories, whether they be Fables, or other Inventions, which are to be painted.

How the Body or Physiognomy is altered by the Passions of the mind.

IT is a clear case, that the mind according to the divers affections (whereof I spake before) by reason of the apprehensions both sensible and imaginative) doth diversly change and alter the Body with sensible alterations, by varying the accidents thereof, and producing sundry qualities in the members, so that in mirth, the spirits are enlarged, in fear they are contracted, in bashfulness they fly up to the Brain, again, in joy the heart is extended by degrees, in displeasure it is drawn in by little and little, as likewise in anger and fear, but sudden anger and desire of revenge procureth heat, blushing, bitter taste, and the flux of the Belly, fear brings coldness, the panting of the heart, the failing of the voice, and paleness, heaviness causeth sweating, and a blewish paleness, mercifulness breeds a certain heaviness, which oftentimes hurteth him that is moved

to mercy, which appeares ordinarily in *lovers*, in whom there is such a *Sympathy*, that whatsoever one *indureth*, the other likewise *suffereth* the same; *Anxiety* causeth dryness and blackness; desire and love, breeds fundry colours, sometimes red, sometimes pale, as we daily see in *lovers*, especially in their meetings.

Now all these *passions* when they be exceeding *vehement* do sometimes bring *Death*, which happened to *Sophocles* and *Dionysius* the *Sicilian Tyrant*, when he received the News of a desperate victory; the like hath befallen divers others through heaviness and fundry other mishaps have proceeded from the like *passions*, when they assaulted *Mens minds*, whereof we have divers examples in stories, which I mean not to stand upon as being a thing more curious then necessary to our purpose; only I will shew, of what power and efficacy, fierce wrath joyned with a magnanimous audacity can do, by the example of *Alexander the Great*, who being over-matched by his *Enemies* in *India*, was seen to reack forth from his Body, fire and light, the like whereof we read of the *Father of Theodoricus*, who by the like vehement effect, breathed out of his heart, as from a burning furnace, fiery sparkles, which flying forth shon and made a sound in the Air. Thus therefore we represent all these *passions* in a story, together with their convenient and proper Motions, we set forth that great variety which worketh such delight and pleasure, that it allureth our Minds unto it, with a sweet kind of compulsion, no otherwise then most delectable Musick enchaunteth the Eares of the Hearers, which (as they write) is so forcible that way, that a certain Musitian boasted, that by the power of his notes, he caused Men to grow furious, and afterwards come to themselves again.

Of the Motions procured by the Seven planets.

Amongst the Seven Governours of the *World* (which *Merc: Trismegistus* calleth *Planets*, as *Saturn*, *Jupiter*, *Mars*, *Sol*, *Venus*, *Mercury* and *Luna*) the chief and principal is *Saturn*, which hath also received divers names of antiquity, as *Heaven*, *Sith-bearer*, the father of the gods, *Patrone* of time, and from his effects here below: wise, intelligent, ingenious, the seed of great profundity, the *Auctor* of secret contemplation, the imprinter of weighty thoughts in Men, a destroyer and preserver, the Subjector of power and might, the keeper of hidden things, and the *Auctor* of finding and loosing.

His influences are partly good, and partly bad, according to the disposition of him that receiveth them, as weeping, melancholly &c. he causeth religious actions, as to bow the knee, look down upon the earth, pray, and such like motions of the *Breast* and *Face*, common to those which pray, or other austere and satyrical Fellows, with *Head* declining, *Eyes* fixed on the earth, wasting himself with a furious silence, and examining his own speech, with hanging lips. Moreover, he causeth a complexion of colour between black and yellow, meager, distorted, of an hard skin, eminent veyns, an hairy Body, small *Eyes*, *Eye-brows* joyned together, a thin beard, thick lips, with looks cast down, an heavy gate, enterfairing as he goeth, besides he makes a Man subtil, witty, a way-layer, and murtherer: Now according to this forme of Body, and these motions, you may frame any Body subject unto *Saturn*, that is of the temper and complexion answerable to the nature of *Saturn*, so that by that which hath been said concerning this Planet in particular, as also by that which shall be spoken severally of the rest,

rest, we may gather one general Rule, as touching the *Art of motions* in our *Pictures*, as well in respect of the *quality* of the *humour*, as of the *motions* themselves, &c.

Jupiter.

The Second Planet is *Jupiter*, so named of the *Latines*, as you would say *Jovans Pater*, the Father of *beneficence* and *liberality*, he is otherwise called of the *Poets*, *magnanimous*, the *thunderer* and *lightner*, *invincible*, *altipotent*, *magnipotent*, *good natur'd*, *fortunate*, *sweet*, *pleasant*, the best *well-willer*, *honest*, *neat*, of a good gate, *honourable*, the *author of mirth* and *judgement*, *wise*, *true*, the *revealer of truth*, the *chief judge* exceeding all the *Planets* in *goodness*, the *bestower of riches* and *wisdom*: the *dispositions* and *affections* proceeding from this Planet are, a *merry* and *ingenious countenance*, *actions of honour*, *shaking of hands*, after the manner of those which entertain *strangers*, *commending* and *speaking Men fair*, with *cap* and *knee*, *lifting up the head* as those use which pray.

Concerning the *complexion*, *disposition* and *feature* of the Body, he makes a Man of a mixt *sanguine*, betwixt *white* and *red*, of a *delicate Body*, *good stature*, either *bald* or else *high-foreheaded*, *Eyes* somewhat *big*, *short nostrils* and *unequal*, the *cheek-teeth* somewhat *big*, a *curled beard*, *deceitful* and *fair* conditioned: All which correspondencies betwixt the *qualities* of the *mind*, and the *constitution* of the Body, together with their *exteriour affections*, if the *Painter* shall with *judgement* consider and observe, they will breed both *delight* in him, and *estimation* to his *Art*, teaching him farthermore the *true difference* between an *honest man* and a *varlet*, one that is *merry*, and a *melancholly Fellow*, a Man of his *hands*, and a *coward*, and so forth, according to all those *qualities* naturally proceeding from *Jupiter*, &c.

Mars.

The third Planet is *Mars*, and by the Poets is also called *Mavors*, the god of warr, bloody, armipotent, ensifer, magnanimous, bold, unconquerable, full of generosity, of invincible power, of impetuous presence, unresistable, a subverter of the strong and mighty, and a deposer of Kings: he is the Lord of heat, burning and power, the Planet of bloud, brawls and violence, incensing, contentions and bold spirits, and (in a word) broching all disordered, inconsiderate and heady actions: his Gestures are terrible, cruel, fierce, angry, proud, hasty and violent: he causeth Men to be of a red complexion, a deep yellow hair, round visaged, fiery Eyes, a cruel and fierce countenance, by reason of his intemperate heat; inso-much that he is reputed hot and dry, in the highest degree, bearing sway over red choller.

Sol.

The Fourth Planet is *Sol*, which hath divers other appellations as *Phæbus*, *Apollo*, *Titan*, *Pean*, *Horus*, *Osiris*, *Arcitenent*, *Fiery*, *Golden flamiger*, *Radiant*, *Igni-comus*, the Eye of the World, *Lucifer*, *Multifidus*, *Omnipotent*, the Prince of Starrs, the grand Seignior, he is of good Nature, fortunate, honest, neat, prudent, intelligent, wise, the governour, the bestower of life upon all Bodies indued with Soul, obscuring the light of the other Starrs with his exceeding brightness, and yet imparting unto them all that light they have, whence in respect of the night he is called *Dyonisus*, and of the day *Apollo*, as you would say *pellens malam*, the dispeller of evil, wherefore the Athenians called him *ἀλεξίκακον*, &c.

He was named *Phæbus* by reason of his Beauty, and *Vulcan* because of the violent heat he ingendereth in those Bodies, over which he hath dominion, and *Sol* for the prebeminence of his light; wherefore the Assyrians named him *Adad*, which signifyeth alone, the Hebrews *Shemesh*; the Motions proceeding from him are courageous,

gious, honourable, majesticall, considerate and wise; the colour and hew which he giveth is brownish, betwixt yellow and black mixed with red, causing those which are subject to him to be of a low stature, yet of a comely personage, bald, curled, with yellowish Eyes, touching the affections of their mind, they are considerate, prudent, trusty, vain glorious, and magnanimous.

Venus.

The Fifth Planet is *Venus*, whose denominations are likewise divers, expressed by variety of Epithites; as chief, mild, fair, bright, white, pleasant, powerful, fruitful, the Mother of love and beauty, the progeny of ages, the First Mother of Man, she that First joyned both Sexes together in love, the Queen of all joy, friendly, merciful, ever bountiful to Mankind, embracing all things with her vertue, humbling the strong and lofty, and exalting the base and weak, and directing all things; they call her *Aphrodite*, because she is said to be born of the froth of the Sea, and *Phosphorus*, or *Lucifer*, when she appeareth before the Sun in the East, and *Hesperus* when she followeth the Sun, her motions are pleasant and mirthful, being given to sports, dalliance, dancing, and embracings, she makes the countenance amiable, pleasant, and merry, working a kind of whiteness in the Body, by reason of her cold and moist nature (resembling the water which when it is congealed and frozen, looketh white) yet prettily mixed with red; she causeth Men to be proper of Body, fair and round visaged, with black rowling Eyes, brown hair, of a lovely disposition, gentle, bountiful, courteous, affable and gracious.

Mercury.

Mercury is the sixth Planet, and of the antient is called the Sonne of *Jupiter*, the *Herauld* and *prolocutor* of the gods, the *Græcians* call him *σμερῶς*, which signifyeth shining, serpentiger, caducifer, light-foot, eloquent, gainful, wise,

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reasonable, strong, potent as well on the good as on the bad part, the notary of the Sun, Jupiters herauld, having commerce with the supernal and infernal gods, male with the male, and female with the female, most fruitful, an Hermaphrodite: Lucian calleth him the Umpire of the gods, others Hermes, or the interpreter, and the expounder of the mysteries of nature; his motions are inconstant, slippery, mutable, strong, lively, prompt and ready, he causeth a complexion neither very white, nor very black, a long visage, an high forehead, small Eyes, not altogether black, an even Nose and something long, thin beard, long and slender fingers: the operations which he causeth in the minde are witty, subtile, busy, sharp, wary, and fruitful.

Luna.

The Seventh and last Planet is *Luna*, of the anti-ents called *Phæbe*, *Diana*, *Lucina*, *Proserpina*, *Hecate*, *Menstrena*, *Triformis*, *Nocti Luca*, wandring, silent, double horned, safe, night walking, cornigera, Queen of Heaven, the first of the goddesses, Queen over mens minds, Mistris of all the Elements, she to home the stars have relation, and the Elements are in subjection, at whose beck the lightnings shine, and seeds spring, the Mother of corn, Sister of *Phæbus*, the transporter of light, from one planet to another; imparting her light, to all the other starrs, and restraining their divers courses; the Lady of raine and moisture, the bestower of riches, the Nurse of mankinde, the ruler of all states, pittiful, merciful, the preserver of men both by Sea and Land, mittigating the tempests at Sea, the subduer of carnal affections, Queen of the world, and vanquisher of Hell, whose Majesty the birds of the aire, the beasts of the fields, the serpentes in the rocks, and caves of the earth, and the fishes of the sea doe reverence; finally the Enemy to Thieves and Murtherers.

Her motions are moveable, beneficent, childish, simple, oblivious,

livious, and *curious*; she makes a man of a *pale complexion*, intermingled with *red* of a comely *stature*, round *visaged* and marked *blackish eyes*, beetle *browes*, tender and *soft flesh*, the *Qualities* of whole *minds* are *satiability*, *facility*, *pensiveness*, *affection of news*, no ready gift in *discouraging*.

And from hence springeth the whole variety of all the other *motions* besides the above named of the *Elements*, all which serve for *tokens*, and *signes* whereby we may the better attain to the *knowledge* of the *natures* of people; and their *affections* and *passions*, answerable to the *virtue* and *influence* of the *Planets*, which the *antient Mathematicians* have by long experience observed, neither did those excellent *Motistes* *Al. Magnus*, *Abbas Tritemius*, and *Rai: Lullius* consider them to any other *end* and *purpose*. Whosoever therefore, shall be thoroughly possessed with these things, imprinting them well in his *mind*, and proceeding according to their direction in his *Pictures*, may assure himself that his *works* will prove not only *commendable*, but even exceeding *admirable*, expressing in them *sadness* by *Saturn*, by *Jupiter* *contentment*, by *Mars* *cruelty*, by *Sol* *magnanimity*, by *Mercury* *quickness* of *spirit*, by *Venus* *love* and *wantonness*, and by *Luna* *humanity* and *gentleness*; exemplifying moreover according to these *Observations*, these and such like *effects*, united together in the *compounds*; all which the *Antient Masters*, carefully observed, (as may appear by their *works*) which sufficiently declare, that they both understood these *mysteries*, and took great *pains* in expressing them, whence it is most *apparent*, that the *knowledge* of these things, cannot be attained unto, by the mere *practice* of *Painting*, but by the earnest *study* of *philosophy*, wherewith the *Antient Painters* were sufficiently furnished; and hence it is, that *Michael Angelo*

of late Years, being very skilful in these matters, gave to the Devils in his last judgement in the *Vaticane*, not only the actions and gestures of Angels and nimble and active Men, together with other earthly ornaments, but also divers other looks and countenances, most suitable to their wicked intents, as in his own discretion he thought fittest; whence we find *Charon* and the other Devils, to have several countenances, though all of them dreadful and malicious, in which point *Leonard Vincent* was much renowned, and the other Five mentioned in the Second Chapter of this *Treatise*, who were the very light and direction of all the other good Painters, whom I therefore pass over, because they are recorded in the lives of the Painters, who were reputed little inferiour to *Michael Angelo*.

How all the motions may accidentally befall any man though diversly.

HAVING hitherto discoursed of the motions arising from the *Elements*, the *humours* and the *Cœlestial bodies*, as also how they differ each from other, according to their several operations in men, and their various effects; it remaineth that I should now speak in particular of certaine principal properties of these motions, taking natural examples, (as my manner is) and applying them to the *Planets*, from whence this variety of effects and influences descends, which particularity of motions if it shall be expressed, it will discover all sorts of passions of the mind in each Body or *Physiognomy*, but because each man is subject to some one of the *Planets*, and therefore is more especially inclined to some one affection, it will not be amiss to shew how upon occasion any affection whatsoever may be stirred up in a Man of any condition, or constitution; the manifestation whereof, riseth wholly from the Five Senses, as the instruments whereby the

the objects be apprehended: as by the *Eye* we see that which is comely and undecent; by the *Ear* we hear sounds pleasant and unpleasant, as praise and dispraise; by the *Nostrils* we smell sweet and stinking, strong and sharp savours, by the *taste* we discern sweet, sharp, unsavoury, thick, salt, stiptick, virulent, bitter, fat, strong, unpleasant, and (as *Aristotle* saith) hard and soft: Finally by the *feeling*, we touch cold and hot, moist and dry, as also sharp, light, slippery, heavy, hard, soft, gross, slender and such like qualities, from whence all actions, whereunto any kind of *Body* is subject, are caused, though more abundantly, and more apparently in some, then in others, whence we are given to understand, that as these qualities are distinct between themselves, and are severally applyed to the *Planets*, so likewise the affections proceeding from them do vary, accordingly as the senses, apprehensions and passions, together with their objects, viz. colours, sounds, smells, tastes and matters do differ.

Now although there be but one particular instinct in each private Man, which inclineth him to good or evil, whereunto that Free Governour and Arbiter of his affections most naturally learneth, and from whence all his ordinary actions proceed, notwithstanding there is no impediment why a Man may not be affected diversly, by any of the exteriour senses (the ordinary instruments of all our operations) by framing in his mind, passions answerable to the object apprehended by his senses, and so cause such like Actions to break forth in him, as be repugnant to his particular instinct, the truth whereof we read in *David* King of the *Hebrews*; who was lasciviously affected, when from the top of his *Pallace*, he beheld *Bathsheba*, bathing her self naked; and at the same instant was stirred up unto cruelty in commanding *Urias* to be slain, although he were natu-

rally both a most continent and clement Prince. Again his Sonne Solomon the Wise, was subdued by his sense, and bewitched by the inticings of Concubines and Idolaters, things much abhorrent from the Instinct of his nature: And thus in perusing of Histories, we shall find how divers most valiant Princes, have upon occasions proved faint hearted, and been stained with covetousness, many pittiful Men been given to cruelty, religious Men to revenge and malice, chaste Men to luxury, stout Men to cowardice, &c. observing moreover the alteration of mirth into sorrow, lamentation into laughter, covetousness into liberality; which I therefore omit, because we daily see lively examples of people successively affected with sundry vices, as rapines, grief, love, dishonesty, theft, murder, hatred, revenge, trechery, tyranny, insolency, &c. and contrary-wise with religion, mercy, loyalty, clemency, liberality, honesty, victorious, desire of honour, &c. as Thieves being ashamed to lay themselves open before company, for fear of being discovered, will make a fair shew of true Men; and curtesans and light House-wives, in the presence of other grave Matrons, will bare the countenance of very honest women, concealing their habitual naughtyness, for Fear of the disgrace and punishment, which would otherwise ensue; and fellows to avoid the danger of the halter, will take upon them the habit of honest and civil Men.

Hence then the Painter may learn how to express not only the proper and natural motions, but also the accidental, wherein consisteth no small part of the difficulty of the Art, namely in representing diversities of affections and passions in one Body or Face: a thing much practized, by the antient Painters (though with great difficulty) who ever endeavoured to leave no part of the Life unexpressed. It is recorded that Euphranor gave such a touch to the counterfeit of Paris, that therein

therein the beholder might at once collect, that he was *Umpire* of the Three goddesses, the *courter* of *Helena*, and the *slayer* of *Achilles*, and of *Parasius* the *Ephesian*, that he painted the *Idol* of the *Athenians* in such sort, that he seemed *angry*, *unjust*, *inconstant*, *implacable*, *gentle*, *merciful*, &c. again we read how *Theon* represented in *Orestes*, *fury* and *grief* mixed together; and of another who resembled in *Ulysses* a dissembling *patience*: as also of *Aristides* the *Thebane*, who (in the Person of a wounded *Woman* giving her child suck) expressed *pain*, and *fear* so lively, that it is hard to say whether she were more pained with the *sense* of her wound, then afraid, least her child lacking *milk*, should suck bloud; who also is reported to have been the First that began to represent these *perturbations* of the *Mind*, and was afterward followed of the other *Painters*, as a guide herein, as it was once by chance found upon a small earthen head of *Christ* in his *Child-hood*, made by *Leonard Vincent* himself; wherein you might evidently perceive, the *simplicity* and *innocency* of a *Child*, accompanied with *understanding*, *wisdome*, and *Majesty*: and although it were the *countenance* of but a young and tender *Child*, yet it seemed to shew forth a kind of *sage antiquity*, much to be admired.

Of divers other necessary Motions.

BESIDES the *Motions* already declared at large, for the better understanding of such other as might hereafter serve for our purpose, it is to be observed, that there are certain others of no small importance, which are to be referred unto that which is most comely, and agreeable to Mans Body, as well in respect of such effects as proceed from the same; as also in regard of the *times* and *seasons*, together with

the consideration of the *objects*, offering themselves to our *sense*, for the better attaining whereof, we must in all the *Actions* and *Gestures*; make choice of the *chiefest* and most *principal*, searching them out most *diligently*, and deducing them from the *circumstances*, which are found in the part to be represented, as *Leonard Vincent* did in the *Cartone* of *St. Anne*, which was afterwards transported into *France*, and is now to be seen in *Milane*, with *Aurelius Lovinus* a *Painter*, in the border whereof, there are many draughts, expressing the great joy and mirth which the *Virgin Mary* conceived, when she beheld so goodly a *Child* as *Christ* born, considering with herself that she was made worthy to be his *Mother*: and likewise in *St. Anne*, the joy and contentment which she felt, seeing her daughter become the *Blessed Mother* of *God*.

Moreover in that Piece which is to be seen in the *Chappel* of the conception in *St. Francis Church* at *Milane*, where you shall see how *St. John Baptist* kneeling with his *Hands* together, bowed towards *Christ*; which was an *action* of obedience, and *Child-like* reverence, and in the *Virgin*, a *gesture* of chearful contemplation, whilst she beheld these *actions*; and in the *Angel*, an *action* of *Angelical Beauty*, in consideration of the joy which was to betide the world by this mystery; in *Christ* as yet a child *divinity* and *wisdome*, where the *Virgin Mary* also kneeled by holding *St. John* in her *Right Hand*, and stretching forward her *Left Hand* which was foreshortened, and finally the *Angel* holding *Christ* in his *Left Hand*, who sitting by, looked upon *St. John* and *Blessed* him; again, divers other *Famous Painters* and lights of the art, have observed other motions, as contemplation in casting the *Eyes* up to *Heaven*, admiring the *Angelical Musick*, and neglecting for a time all *Inferiour Musick*, with the
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hands, instruments, and other earthly melodies, which motions were expressed in that singular piece of St. Cecily which Raph. Painted with Four other Saints, which work is now to be found in Bologna at St. Johns in the mount, the Agony also and sorrow of the afflicted, which Anton: Correggio expressed most artificially in his own City, in Christ praying in the Garden; as likewise want, panting, sweating, sleeping, threatening, and the motion of the flaming fire: all which are most lively expressed by them in divers places, and now to come to the Poets, that which Ariosto speaketh of his Orlando, may serve for a fit example herein.

*His leggs and hands he shakes, and breaths withall,
Whiles from his Face the liquid drops do fall.*

And in another place, of a Man grievously diseased, famished, and out of heart, in the Person of the same Orlando, when Angelica found him lying upon the shore.

*Rough, grisly-hair'd, Eyes staring, visage wan,
Sun-burnd and patcht, and all deform'd in sight,
In fine he lookt to make a true description
In face like Death, in hew, like an Egyptian.*

And that of Dant describing a Shipwrack in a great Tempest at Sea, where the Men are saved.

*And even as they, who panting at a wrack,
Scap'd from the Sea, and gotten to the shore,
Turn'd to the dangerous water, and look back,*

And thus much for examples, for he that would set down all the examples which would serve for the shewing, how in every effect we ought to choose the most proper motions, without which the Picture vwill be of small worth, should grow infinite; vve must also have

regard to the *seasons*, for the *Summer* causeth open, and wearisome actions, subject unto sweatings and redness; the *Winter* restrained, drawn in, and trembling; the *Spring* merry, nimble, prompt, and of a good colour; the *Autumne* doubtful, and more inclining unto melancholly then otherwise, notwithstanding if you be to paint a labouring Man, you must vvithout any regard of the *season* (though more of *Summer* then any of the rest) represent him with raised limms and strong muscles, swelling and standing forth, sweating and burning, especially in such as carry burdens, draw great weights, or use vehement leaping, walking, jesting with weapons, fencing and such like exercises; lastly, *sleep* causeth no motions of vigor or force to be represented, but as if the body were vvithout life; Wherefore we must take heed, vve doe not (as some use) give unto those vvhich *sleep* such kinds of actions in their lying, as in probability will not suffer them to *sleep*, as vve see oft-times in Men lying athwart stones, benches, &c. being represented vvith their limms supported by their own force, vvherein it is evident, that such *Painters* knowv not howv to observe a *Decorum*.

Farthermore, there are motions proceeding from the *Tast*, as daily experience teach us, for *sourness* and *bitterness* cause the bending of the *Eyelids*, and other parts; *sweet* and *savoury*, a *cheerful* countenance; the like of good *smells*, whereas contrarywise bad *smells* make us draw in the *Nostrils*, look aside, turn the back, with wrinkled *Eye-lids*, *Eyes* almost closed, and *mouth* drawn in; of *hearing* and *touching*, they also cause distinct motions in our Bodies, as for example, from *sharp sounds* and *noise*, riseth sudden *fear* and *affrighting*, from touching any hot thing, *quick* and *speedy* motions, from touching cold things, *restrained* and *fearful* motions, as in such in the *winter* touch *Ice* or *Snow*. And so I conclude of *seeing*, for in looking upon things exceeding bright, the

the sight is offended, and a Man withdraweth himself for safegard in beholding obscure things; the *Eyes* are *sharpned*, by drawing near, and as it were *dozing* them as *Painters* use to do, when they would look near on a thing, which effect is caused by a *Picture* set afar off: And here I will conclude, those simple Motions which are of most Importance, proceeding unto those which consist of multiplicity.

Of the Motions of all sorts of Cloth.

THE Motions of Cloth, that as the *Folds* or *Plaits* ought to runne out every way like *boughs* from the *Stemme* and *Body* of the *Tree*: and must be so made, that one *Plait* rise from another, as one *bough*, or one *stream* of *Water* issueth out from another, in such wise, that there be no part of the *Cloth* wherein there appear not some of these motions; now these motions would be moderate, gentle and free, without any interruptions, more to be admired for their grace, and facility, then for affected pains and industry, and because all sorts of *Cloth* have their motions, as well as *Bodies*, it must needs be that they differ between themselves, according to the differences of the clothes themselves.

Wherefore, they must be more light in fine Cloth, as *Sarcenet*, *Linnen*, *Cypress*, &c. in which the *Plaits* are small, raised up, trembling, and as it were sweetly waving, somewhat puffed up by extending and spreading themselves like a *Sail*, where the motion receiveth more strength by the wind, they do fall close upon the bare skin, as appeareth plainly in womens garments, in whom you shall see their Thin clothes stretched upon their bare skin, on that side where the wind bloweth, and blown up on the contrary part, the same falleth out in mantells, the loose ends of girdles and garters, all which motions do

most fitly belong unto the apparel of *nymphs* and other *goddesſes*, in reſpect of their *lightneſſ*; *groſſ* and *dul ſhadows* are found in *ſtiff cloths*, where the *Plaits* are *few* and *groſſ*, ſo that they are capable but of *ſlow motion*, and therefore they ſink *downwards*, and can hardly fall cloſe to the *bare ſkin*, by reaſon of their own *groſſeneſſ*, which ſuſtaineth them, and theſe *motions* do chiefly appeare in *cloth of gold*, *felt*, *thick leather* &c: in which the *Air* can have little *force* or none, wherefore the *plaits* or *folds* have their *motiom* accordingly as they are handled and preſſed by the *wearer*; as under the *arme*, and under the *knee*, by *opening* and *ſtretching* out the *legg* and the *arme*, ever making *groſſ*, *hard*, and *ſtiff folds*, without all *ſlightings* or *plyableneſſ*, in ſuch ſort, that if a *Man* may lay *Finer cloth* upon them, they will eaſily bear it up without *preſſing down*.

Temperate motions, which are neither too *groſſ*, nor too *ſlight*, are ſuch as appear in the *folds* of *ſtuff* and other *cloths* of *Fine wool*, which therefore may conveniently be moved of the *Air*, and are *plyable* to a *Mans limms*, and ſo making moſt *sweet* and *pleaſant folds*, they follow the *bare* very well, becoming very *nimble*, and falling *plyably* about the *loyns*. And hence have *Raphael*, *Michael Angelo*, *Leonard*, *Gaudentius*, *Albertus Durerus*, and other *Famous Maſters* in *Drapery*, taken the *method* and *way* of giving the true *motions* unto *garments*, as from the moſt *perfect pattern* for their general uſe in making the *mantells* of the *Saints*, *Pavilions* or *Tents*, which are made with this kind of *Drapery*, beſides theſe, there are alſo other kinds of *motions* called *turnings* and *croſſings*, which are proper unto *Damasks*, *Taſſataes*, *Sattins*, *Cloth of gold* &c: in which appeare *folds croſſing* and *breaking* each other, by the divers *Vertue* of the *Drapery*.

Whence the *Venetians* have taken their manner of
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Drapery, who make their *folds* much different from the said *motions* of *Raphael* and the rest, which indeed ought not to be used any where save in counterfeits by the *life*, where it seems they are not onely tolerable, but also very requisite; but in my *Judgement* they should not ordinarily be used in *Histories*, and yet if occasion do require that they should be represented in any *place*, they ought not to be done wholly, but only somewhat and resembled with a pretty touch and grace, in such sort that they may not savour of an affected imitation of the *natural garments*, without grace or order which is often used of many with small reason (as I think:) there are also other *motions* as of *velvet*, *limber leather*, &c. all which differ one from another, but I think these may suffice, without proceeding any farther in the discourse hereof; only let the *Painter* be careful and industrious, as well herein as in the rest: Insomuch as in the excellency and perfection thereof dependeth, as well hereon, as on the rest; because these *motions* of *garments* come so neer the *life*, that it is evident, that they are able to make a picture seem displeasing and illfavoured, procuring the scorn and laughter of the beholders, such were some of those which were used by our Great Grandfathers Sonne Two hundred Years since, which seemed like round sticks, or candles hanging down, which some of our late workmen of good Note have also used, making their folds too long, hanging down like Canes, without any kind of grace. Another defect in the *Drapery* of old Pictures I find, which is; that they seem to be made like unto Scales in some sort: which I think, they took from the imitation of the models of Men, cloathed with paper, which point afterwards attained to high perfection, by the great industry of *Bramant*, and *Andreas*

Montegnia, and was afterwards reformed, and made much more absolute by *Albert Durer*, and *Lucas of Leiden*, and *Aldigravers*, whose Folds for the most part nere like *guts* confounded in one another.

Of the Motions of Trees and all other things that are moved.

LASTly the *Motions* of every thing which is moved, ought to be expressed with *Judgement*, accordingly as they agree with the thing whereunto they are given, sometimes *quick*, sometimes *slow*, sometimes *moveable*, sometimes not : And First of all in *Trees*, when they are *shaken* with the *wind*, there smaller (and therefore more plyable) *boughs*, must be resembled with such an *action*, that they may more strike one against another, by *yeilding* and *declining* from the part whence the *wind* bloweth, then the *stiffer* (and therefore *slower*) the *Body* notwithstanding *remaining strong* and *stedfast*, the *boughs* growing from thence, begin a little to *bend*, and the others which proceed from them a little more, so that in the *end* they shew the same *agility*, in the *leaves* most of all; it is true that all *Trees* have not a like *motion* : For the *Willow* moveth, and is *shaken* extremely, the *Pine-tree* not at all, or very little, and so forth of the rest according to their *natures*, but by the way we must Note, that *young* and *tender Trees* of *Body*, begin First to move from the *bottom* of the *Body*, *shaking* their *boughs* and *leaves* together. *Herbs* likewise whether they bear *flowers* or *fruits*, have *trembling motions*, according to the conditions of the *winde* which bloweth them, and also accordingly as they are *forced* or *oppressed* of any thing; as for example, an *Ear* of *Corn* when a *Bird* sits feeding upon it, which will not only make it *bend*, but even weigh it down to the *Earth*, as well observed that *Country Fellow* in *Greece* of a *Painter*,

Painter, whether it were *Aristides* or *Pamphilus* I do not well remember, who had painted a *Bird* upon an *Ear* of *Corn*, without making the *stalk* bend a jot: In like sort the motions of other unsensible things, as quivering of *Feathers*, of *wings* and *plumes*, the wreathing of *ropes*, the knots of *bands*, flying of *straws*, *dust*, &c. must be exprest according to the violence done unto them, to the end there may no occasion be given unto the meanest, to tax and carp at *Painters* (otherwise most excellent;) as not long since fell out, in the work of a good carver; vvho in the vvrong side, vvhere he had carved *Michael Angelo*, made a blind *Beggar*, led by a *Dog* tyed with a *string* about his *Neck*, which seemed to be so stretched, that it was as stiff as a *staff*, without any bowing: which gave occasion to a waggish *Boy* to scoff at it, saying, that if the *Dog*, had straitned the *string* so harde, he had either been strangled, or not able to go any farther, which caused certain *Painters* which were there to break into an extreame laughter.

Many such blame worthy motions may be found in *Pictures*, which would not so easily escape the hands of *Painters*, if in every thing they *Paint*, they did consider, that it is their own disgrace be it never so small, as the most diligent *Leonard*, and *Cesar Sebastius* did out of whose hands there never came any unperfect piece of work; for in the smallest herbs, you shall find their most true *Proportion*, and *Natural Motion*.

Albertus Durerus was no less careful in this behalf, as may sufficiently appear by his prints and coloured pieces, in which you shall find the legitimate motions, even unto the smallest hairs of the beard, as in that of the Duke of Saxony, which was also drawn again by *Titianus*, and afterwards in the hairs of *St. Sebastians dog*, in the print

of the *horses of sense and death*, and in the *great leaves of Adam and Eve*.

The *motions of the Sea* must be otherwise expressed by representing the *divers agitations of the waters*, as likewise in *rivers*, the *flashing of the waters upon Boats*, and *Ships* floating up and down on the *waters*, through the uncertainty of the *surges* and the *Ships* resistance. We must also represent the *motions of waters* falling down from an *high place*, but especially when they fall upon some *Rock* or *stones*, where you shall see them *spirting up into the Air*, and *sprinkling all about*.

Clouds also in the *Air* require to have their *motions* judiciously expressed, now gathered together with the *winds*, now violently *condensated into Hail, Thunderbolts, Lightning, Rain*, and such like *Meteors*: Finally you can make nothing, which requireth not his *proper motions*, according unto which it ought to be represented, but having hitherto sufficiently (as I suppose) discoursed of these kind of *motions*, I will here shut up all with the most *hot and vehement motions of the flaming Fire*, hastening towards an end as that doth naturally, although it be diversly *stirred and blown* with the wind, whereby notwithstanding gathering more *force*, it is *augmented and increased*.

Art of Miniture

O R

L I M N I N G.

I Hope that no Ingenuous person, will be so bold to attempt this *Art*, before he can *design*, (that is to say) further than Copying any *Picture* in *black* and *white*, as *Cole*, *black Chalk*, *black Lead* or the like. It is necessary to *draw* much after good *Heads* of *plaster* of *Paris*, because the difference is much more difficult to draw after a *round* then a *flat*, and after you have practised much by the *Heads* of *plaster*, you must endeavour to *draw* much after the *life*, in *black* and *white*, before you undertake the *Art* of *Limning*.

The *Colours* to be used in *Limning* are termed thus,

Whites	{	Flake white	}	Red	{	Carmine,	}	Yellow	{	Masticot,	}
						Indian Lake,				Yellow ocur,	
		Serus				Red Lead,				Eng. ocur,	
						Indian Red,				Pink.	
						Burnt Ocur, &c.					

Greens	{	Sap Green,	}	Blews	{	Ultra Marine,	}
		Pinck and Bice,				Dutch Bice,	
		Green Bice,				Smalt,	
		Terra Vert.				Indigo.	

Browns	{	Gall Stone,	}	Blacks	{	Ivory black,	}
		Mumme,				Sea-cole,	
		Cullins Earth,				Lamp black,	
		Umber,				Cherry Stone.	
		Rust.					

As for *Vermillion*, *Verdigrease*, *Orpiment*, &c. they are too coarse and gritty to use in water colours; *Turnsoile*, *Litmus* blew, *Rosset*, *Brasil*, *Logwood*, *Saffron*, are more fit for washing prints then curious Limning.

The way and manner of preparing colours,

White Lead.

To make your *white lead* that it shall neither rust nor shine, both which are no small inconveniencies in the *Art of Limning*, therefore before you grind either of them, lay them in the *Sun* two or three dayes, which will exhale those greasy and salt humours that poyson and starve the colours, besides you must scrape away the superficies of the *white lead*, and only reserve the middle of it, then grind it with *fair water*, or *rosemary water*, upon a *Pebble* or *Porphire*, when it is ground have in readines a *chalk-stone* with furrows in it, into which furrows put the colour while it is wet, and so let it dry in the *Sun*, and it will be exceedingly cleansed thereby, after it is through dry it must be washed in *spring water*; as for example,

Let one Instance serve for all

Colours to be washed and how.

TAKE a Pound of *white lead* finely ground, put it into a bason of *spring water*, stirr it a while together, till the water be all coloured, then let it stand, and you will soon perceive a greasy scum to arise, which scum blow off and powre the coloured water into a clean bason, leaving the grosser Body at the bottome of the bason behind, it being good for nothing but grosser uses, let the purer part stand One howre or Two, untill it is quite settled, then powre off the water from the colour, and put it in *fresh water*, and stirr it as before mentioned, then

then let it settle half the time that it did at first, and then powre off the *water* into a clean *bason*, leaving the *courser* part behind; and when it is dry put it up into *papers* for your use; then let the other *water* which you powred off, settle, and then powre off the *water* from it, and take the *colour* when it is dry, and *paper* it as before, for your use: *colours* thus refined five or six times over are the *purest*, and most fit for the best use, and when you use it spread a little of it about a *shell*, with your *finger*, and temper it with *gum water*.

Colours to be vvashed are these following.

Red Lead or *Mene*, *Masticot*, *green Bice*, *blew Bice*, *Smalt*, *Ultamarine*, *Sap green*.

Colours to be ground are these.

White Lead, *Serus*, *Indian Lake*, *Brown Oker*, *Yellow Oker*, *Pinck*, *Indigo*, *Umber*, *Cullins earth*, *Cherry stone*, *Ivory*, *Lamp black*, *Indian red*.

Of the Nature of Colours in general

English *Ocur*.

Yellow) This *colour* lies even in the *shell* of it self, and is of great use, especially if well ground.

Pinck mixed with *Bice*, a good *green*.

Green) The Fairest *Pinck* is best, well ground and tempered with *blew Bice*, allowing one quantity of *Pinck* to three of *blew Bice*; to deepen this *colour* in *Landskip* or *Drapery*, mix with it a little *Indigo* finely ground.

Umber.

Brown) This *colour* is somewhat greasy; to cleanse it, burn

burn it in a *Crucible*, afterwards *grind* it and it will be good.

Indian Red.

Dark Red) Because this colour is very coarse, you may use *Umber*, and a little *lake* tempered, which is as good.

Black.

Black) *Ivory* and *Cherry-stone*, are both to be burnt in a *Crucible*, and so ground; *Cherry-stone* is good for *Drapery*, for a *black Sattin*, temper with it a little *white*, *Indian Lake*, and *Indigo*, heighten it with a lighter mixture, deepen it with *Ivory black*, this was *Hilliards* way.

Ivory Black.

Black) Grind *Ivory* with a pittance of *white Sugar Candy*, which will preserve it from crackling out of your shell.

Indian Lake.

Purple) Grind this with a little *gum water*, and when it is ground fine, before you put it into the shell, mix a little powder of *white Sugar Candy* vvith it, vvhich vvill preserve it from crackling, after this temperature you may spread it thinly vvith your finger about the shell.

Observations in Grinding.

Leave not your colour too moist, but thick and clammy, if after your colour be dry in your shell, you rubbing your fingers thereon shall find any to come off, it must be better bound vvith *gum*, and if too much *gum*, it will shine and be apt to crackle off after it is used.

To wash Bice.

Blew) Grind your *Bice* first very purely, then fill a large

large shell with cleane water, put the Bice therein and stir it, then let it settle One hower, take off the scum and powre off the water, then reserve the bottome when it is dry for use: To deepen this, use *Litmus water*.

How to choose your Pencils.

Choose such *Pencils* as are cleare and sharppointed, not dividing into parts; of these you must have in readinesse a severall *Pencil*, for every severall colour.

To prepare a Tablet to work on with Miniture for Pictures by the life.

Take an ordinary playing Card, polish it with a *Dogs Tooth*, and make as smooth as you can the white side of it, cleansing it from all spots and extuberances; then choose of the best abortive parchment, a Piece proportionable to your Card, which piece with fine and cleane starch past fast on the card, temper the starch before you past it on, in the palme of your hand, that it may be free from Knots; let the card thus pasted dry, then making your grinding-stone as cleane as may be, lay the card thereon with the parchment side downwards; then with a *Tooth burnish* or polish the backside as hard as you can, Note that the outside of the skin is best to Limne upon, and must therefore be outmost.

The Ground colour for a Face.

Your card thus prepared, you are to lay a ground or primer of flesh colour before you begin your work, and that must be tempered according to the complexion of the Face to be drawn; if the complexion be fair, temper white, red lead, and lake, if an hard swarthy complexion, mingle with your white and red a little fine *Masticot*, or

English Ocur, but Note that your ground ought alwayes to be fairer then the *Face* you take; for it is a *facile* matter to darken a light colour, but a difficult to lighten a *deep* one; for in *Limning* you must never heighten, but work them down to their just colour.

Your ground thus prepared, you must lay it on the card, (ordered as before) with a *Pencil* bigger then ordinary, lay it on as *smooth*, *even*, and free from *hairs* of your *Pencil*, as 'tis possible, which that you may do) fill your *Pencil* full of colour, rather *thin* or *matrish*, then *thick* and *groß*, and with two or three *dawbes* of your great *Pencil*, lay it on in an instant, the nimbler it is laid on, the evener the colour will ly.

Note that you ought to cover rather too much then too little with this *prime*; cover somewhat more of the card with the ground colour, then you shall use for the *Face*.

This done, take a pretty large *Pallet* of *Ivory*, and before you begin to work, temper certain little *heaps* of several *shadowes* for the *Face*, which you must temper with your *finger* about the *Pallet*.

The Order of Shadowes for the Face.

Shadowes In all your *Shadowes*, remember to mix some *white*, (*exempli gratia*) for the *red* in the *Cheeks*, *Lips*, &c. temper *Lake*, *red Lead*; and a little *white*, for the *blew*, as the *Veins*, &c. a little *Indigo* and *white*; for *blew Bice* is never used in a *Face*, for the *faintest* and *weakest* colour or *shades*, *Lake* and *white*, a little *Ocur*, and a little *Indigo*, adding thereto if you will a small pittance of *Pinck* or *Masticot*, for the deeper *shadowes*, *white English Ocur*, *Umber*, for the *darkest* and *hardest* *shadowes*, use *Lake* and *Pink* mixt with *Umber*: Note that *black* must not by any means be used in a *Face*, for other *shadowes* your
own

own observation must direct you, for it is impossible to give a general *Rule* for the *shadowes* in all *Faces*, unless we could force *nature* to observe the same *method* in *composing* and *modelling* them, so that one in every *pun. Etilio* should resemble the other.

For your *Light* to draw by a *Northern* is accounted best, which if it fall *sloping down* from an high *window*, is best. *Light*

Place your self to your *Desk*, that the *light* may strike in *sidelong* from the *left-hand* to the *right*, and observe that in all your *works* it will shew to the best *advantage*, when it is turned and seen by the same *light* it was drawn by. *Position*

Let a *Saucer* or clean *Shell* of fair *Water* be ever on your *right hand*, wherewith you may temper your *colours* and wash your *pencils*, together with a *brush pencil* dry, to cleanse your *work* from *dust*; also a *sharp penknife*, wherewith to take away such *specks* or *hairs* as may casually mix with your *colours*, or fall into your *card*; you may also conveniently cover your *picture* with a piece of *paper*, whereon to try your *pencils* before you begin to work. *Necessaries in Limning.*

To begin a Face.

Having these accommodations, draw the *lines* of *porphile* (i. e. the outmost *stroak*) of a *Face* with *lake* and *white*, mingled very faint, by this you may conveniently mend the *draught* (if false) with a deeper mixture of the same colour, the *lines* being exactly drawn, and true proportion observed (which is the chiefest thing of concernment) next observe the deeper and more remarkable *shadowes*, and with the same faint *Crimson* *The first draught.*

colour of lake and white, give some *slight touches* and marks somewhat roughly of these *shadows*, which afterward you'll finish.

The Order to be observed in drawing by the life.

*The Order of
drawing first
sitting.*

First you must only *dead colour* the *Face*, as the *Oyl-painters* do, and not meddle with the rest, and this first sitting commonly takes up two hours.

Second sitting.

The second sitting vwill require Four or Five hours, in that time you are to go over the *Face* very *curiously*, observing what ever may conduce either to *likeness*, or *judicious colouring*, also observing of the several *graces*, *beauties*, or *deformities*, as they appear in *nature*, or else in *smoothness* of shadows, or close and *sweet couching* the colours.

Third sitting.

The third sitting commonly takes up two or three hours, and is spent in *closing* vwhat vvas before left *imperfect* and *rough*; but principally in giving to every *deep shadow*, the *strong touches* and *deepnings* as well in the *dark shadows* in the *Face*, as in the *Eyes*, *Eyebrows*, *Hair* and *Ears*, and these *touches* are ever the last part of this *business*, and are never to be done till all the *Hair* and *Drapery* be finisht, these *touches* (if well done) add exceedingly to the life.

Concerning dead colouring.

The *dead colouring* of a *Face* is to be done the *roughest* and *boldest* of all; having drawn your *Face* with *lake* and *white* (as before) you must take to the said colour a little *red lead*, tempering it to the colour of the *Cheeks*, *Lips*, &c. but very *faintly*, because you cannot *lighten* a *deep colour*, without hazard of *spoiling* the *picture*.

The first colour to begin the *Face* with, is the red of the *Cheeks* and *Lips*, somewhat strongly the bottome of the *Chin*, if the party be beardless; over under and about the *Eyes* you will perceive a delicate and faint redness, and underneath the *Eyes*, inclining to purple colour, which in fair and beautiful *Faces* is usual, and must be observed; the tip of the *Ear*, and the roots of the *Hair* are commonly of the same colour.

To begin to
Limn.

All this you must do after the manner of hatching, with faint and gentle stroaks, washing it all along. In short, in your dead colouring you must cover your ground with the aforefaid red, and the subsequent shadows.

Note) Be not too curious in your first working, but regard a good bold following of nature, rather then smooth curiosity, the roughness of the colour, you may end at another sitting.

The second work of Limning.

The red being done, the next is the faint blews about the balls and corners of the *Eyes*, and the gray and blewish under the *Eyes*, the *Temples*, &c. which you are also to work from the uppermost part of the *Face* almost all over, but exceeding sweet and faint, by degrees, sweetning and heightning your shadows, as the light falls. And in going over the *Face*, be sure to mark out the hard shadows in the dark side of the *Face*, under the *Nose*, *Chin*, *Eyebrows*, &c. As the light falls, and somewhat strong touches, in those places bring up your work together in an equal roundness, not giving perfection to any particular part of the *Face*, but visiting all the parts curiously, and in a kind of randome, by which means you will better observe the likeness, roundness, postures, colouring, or what ever else is requisite to the perfection of your work.

The second
Procedure.

*The third
Procedure.*

Having done the *fainter or lighter shades*, and somewhat smoothed and wrought them into the *red*, you may go over the *hair*, disposing into such *forms, folds or tramels*, as may become your *Picture* best.

You must at first only draw them with *colour* as near as you can, *suitable* to the *life*, and after wash them lightly at the first, and then once more peruse your *work*, being careful to fill up the *void, empty and bare places*, which are uncovered with *colour*, and at last deepen it somewhat more *strongly* then before in the *deepest shady places*, still carefully observing the *life*; thus much for the *first sitting*.

The Order of Limning in the second sitting.

The party being set *just* in his former *Seat*, you must most *exactly* observe and *curiously delineate* with your *pencil*, those several varieties of *nature*, which you did *rudely trace* out before, to do this you must use the same *colour* in the same *places* you did before, *working, driving and sweetning* the same *colours* one into another, to the end that nothing be left in your *work* with a *hard edge, uneven, or a lump* together, but also so *swept and driven* one into another, with the *point* of somewhat a *sharper pencil*, then you used at the first as that your *shadows* may lye *soft and smooth*, being *dispersed and gently extended* into all, and towards the *lighter parts* of the *Face*, like *air* or a *vapoury smoak*; but before this you must carefully observe all the *shadows and colours*.

*The ground behind
the Picture.*

For the *Ground* behind the *Picture*, it is commonly *blew or crimson*, somewhat like a *Sattin* or *red Velvet Curtain*: if *blew* you must lay it thus, your *Bice* being *pure and cleare washt*, temper as much in a *shell* as will cover a *Card*, let it be all throughly *moist* and

and well bound with gum, then with a small pencil, go about with the same colour, the porphile, that is the utmost stroke and ambient superficies of the Picture; this done take a greater pencil and therewith wash over somewhat carefully the whole ground that you mean to cover with a blew, somewhat thin and watrish, and then with a reasonable big pencil full of colour and flowing, lay over that place with a thick and substantial Body of colour, which before you had only washt over, in the doing of this you must be very swift, keeping colour moist that you have laid, not permitting any part to dry til the whole be covered.

A Crimson Ground.

If you would have your Ground *Crimson* like *Sattin*, you must with *Indian-Lake* trace out where and in what places you will have these strong and hard lights and reflections to fall, which is seen in *Sattin* or *Velvet*, there lay your lights with a thin and waterish lake, and while it is yet wet with a stronger and darker colour of lake thick ground, lay the deepning and hard strong shadows, close by the other lights; your best way is to have a piece of *Sattin* before you to imitate.

A Crimson Ground.

After this lay your linnen with a flat white, and the Drapery likewise flat, then go over your face again, endeavouring to reduce each shadow to its true perfection, then draw the lines of the Eyelids, expressing the red dark Nostril, the shady entrance into the Eares, the deepness of the Eyebrows, and those more perspicuous notes and marks in the face, with a pencil somewhat more curious and sharp then before, you may darken your ground as you see will be most advantageous to the setting out the Picture.

For Method in the Touches.

The Hair Next go over your *hair* heightning and deepning it as you shall see by the *life*, drawing some locks loosely over the ground, which would otherwise seem unpleasant.

Linnen shade. To Shadow in Linnen, use black, white, a little yellow, and less blew, the black must be deepned with Ivory-black, with which mix a little Lake, and Indigo, or Litmus blew, thus much for the second sitting.

The manner of finishing at the third sitting.

Third sitting. The third will be wholly spent in giving the strong touches and observations necessary for the rounding of a face, which you will now better see to do, the apparel, hair and ground, being already finished. In this sitting curiously observe whatever may conduce to similitude, which is the chiefest thing, as Scars, Moles, &c. glances of the Eyes, descending and circumflections of the Mouth, never make your deepest shadows so deep as they appear in the life.

Thus much of the Face and three sittings,

For Ornaments thus.

Ornament. *Armour silvea*) for colouring armour, first lay Liquid silver flat and even, which dried and burnisht with a Tooth, temper the shadows with Silver, Indigo, Litmus, and a little Umber, work these shadows on the Silver as directed by the life.

Gold Armour. For the gold armour, lay gold as you did silver, for the Shadow, Lake, English Ocur, tempered with a little gold.

Pearls. To expresse roundness and lustre of Pearls, your ground must be white and Indigo, your shadow black and Pinck,

Diamonds are exprest with a ground of flat *Liquid silver*, the deepning is *Cherrystone*, black and *Ivory*; the deeper the shadow, the fairer the *Diamond*.

Lay a ground of *silver*, burnisht to the bigness *Rubies* of the *Ruby*, then take *Turpentine* of the best and purest, and temper with it, very neat a little *Indian Lake*; then taking a needle, or some small *Iron instrument* heated in a *Candle*, (lay or drop) a little of the composition upon the *silver*, fashioning the stone in a round or square, or what fashion you please, with the point of your instruments, you must let it lye a day or two to dry, if it be too long in drying, add to your composition a little powder of clarified *Mastick*; This receipt is not commonly known.

For any green stone, temper your *Turpentine* *Emeralds*, with *Verdigrease*, and a little *Turmerick root*, first scraped with *Vinegar*, then let it dry, then grind it to fine powder, and temper it.

Mix *Turpentine* with *Ultramarine*, &c. *Sapphires*. Note that the ground to all must be *Liquid silver* polished.

A true Receipt to make liquid gold.

Take of fine *leaf-gold*, the Value of 2s, 6d, *Liquid gold*; grind this gold with a strong and thick gum-water upon a reasonable large stone, which you must grind very fine, and painfully; as you grind it, still add more of your strong gum-water, and though the gold look never so black and dirty 'tis never the worse, having brought it to a competent fineness, wash it in a great shell as you did *Bice*; &c. Being very clean add to it a little quantity of *Mercury sublimate*, with the point of your *Knife*, which you must temper with it, and a very little gum to bind it in the shell, and as it settles, and begins to dry

in the *shell*, shake it together, and remove and spread the *gold* about the sides of the *shell*, that it may be altogether of one *colour* and *fineness*, use with fair *water*, as you do the other *colours*.

Note. So for *liquid silver*, only observe (and 'tis a secret) that when your *silver* either with *long keeping* or *moistness* of the *Air* becomes *starved* and *rusty*; you must to prevent this inconveniency, before you lay the *silver Cover* over the *place* with a little *Juice* of *Garlick*, which will preserve it.

Of Landskip.

Landskip. In drawing *Landskip* with *water colours* ever begin with the *Skie*, and if there be any *Sunbeams*, do them first.

Purple Clouds. For the *Purple Clouds*, only mingle *Lake* and *white*.

Yellow. The *Sun-beams*, *Masticot* and *white*.

Note 1. Work your *blew Skie* with *smalt* only, or *Ultramarine*.

Note 2. At your first working dead colour all the piece over, leave nothing uncovered, lay the colour smooth and even.

Note 3. Work the *Skie* down in the *Horizon* fainter as you draw near the *Earth*, except in *tempestuous skies*, work your further *Mountains* so that they should seem to be lost in the *Air*.

Note 4. Your first ground must be of the colour of the *Earth* and dark; *yellowish*, *brown*, *green*, the next successively as they loose in their distance must also *faint* and abate in their colours.

Note 5. Beware of *perfection* at a distance.

Note 6. Ever place *light* against *dark*, and *dark* against *light* (that is) the only way to extend the *prospect* far off, is by opposing *light* to *shadows*, yet so as ever they must loose

loose their *force* and *vigor* in proportion, as they remove from the *Eye*, and the strongest *shadow* ever nearest *hand*.

A Dark Green.

For a *dark green* for *Trees* mingle *Verduter*, *Pinck*, and *Indigo*, the deepest *shadows* of all in *green* are made with *sap green* and *Indigo*.

A Rare secret to preserve Colours.

Take *Rosemary water* double *distilled*, and with a few *drops* of it, temper your *shell* of *white*, and you shall see it become instantly perfect *white*, however *dead* and *faded* it was before, besides this *water* allayes the *Bubbles* in *white* and *umber*, which are usually very troublesome in the *grinding* them.

Some general observations in Miniture.

1. If your *colours* peel or by reason of the greasiness of your *Parchment* will not lie on, mix with them a very little *Ear wax*, and t'will help them.
2. Sit not above two *yards* from him you draw by.
3. Draw not any part in the *face* of a *picture* exactly at the first, neither finish a *Mouth*, *Eye* or *Nose*, till the rest of your *work* come up, and be wrought together with it.
4. When you have finished the *Face*, make the party stand up to draw the *Drapery* by him.
5. Let the *Party* you draw be set in an *higher seat* then your self that draw.

To make Crayons or Pastils.

Pastils. To instance one for all, if you were to make a *Pastil* for a *brown complexion*, grind on your stone, *serus*, red lead, or *vermillion*, *English ocr*, and a little *pinck*; to this add a proportionable quantity of *plaister of paris*, burnt and finely sifted, mix this with the other colours, and you may role it up.

Note. Mix white *Serus* with all your other colours, and some instead of *Serus* use *Tobacco pipe clay*.

To make white.

Serus. Take two parts of ordinary chalk, and one part of *Allum*, grind those together, fine, make them up in a lump, burn them in a *Crucible* and use them.

To make white Lead.

White Lead. Take a *Crucible* whereinto put several smal plates of clean *Lead*, cover them with *white wine Vinegar*, luit the *Pot* close and dig an hole in a dunghill, where let it abide for the space of six weeks; Take it it up and scrape off the *superfluties* of the *white Lead*, and so use them.

To prepare a Card for a Picture.

Wet a card all over with a great pencil so soone as the water is sunck in, burnish it smooth on the back-side, having tempered some starch with a knife in the palme of your hand spread it over, instantly lay on a piece of abortive parchment, let it be prest in a book till it be almost dry, then smooth it on the back-side.

To preserve Colours fresh, grind them with the gall of a Neet.

To prepare White Excellently.

White. Take some *Serus* which being grossly bruised and put

put into a fine earthen *Bason*, put to it a good quantity of running *water* distilled, wherein wash the *Serus* till it be thoroughly *clean* and *purged*, which you shall know by the Taste of the *water*, which is drained from thence.

Is made thus, take of *Oyl* of *Turpentine* one *Vernish*. pound, *Sandrake* one pound, *Oyl* of *Spike* one pound, mixt the *Oyles* together, and let all stand over the *fire* till the *Sandrake* be dissolved, if the *fire* should chance to catch hold on this, clap a *pewter dish* over it.

Concerning Wax-work or Moulding, to make the Moulds.

Take a good big lump of *plaster* of *Paris* and *The Mould*. burn it in a *Crucible* till it be red hot, let it cool, then beat it very fine, and searse it through a *Tiffany Sieve*; be very cautious that the *wind* come not at it, for that will hinder its hardening; after it be tempered keep it wrapt up in a *clean brown paper*, use it thus; take any *Earthen* or *Pewter Vessel*, that is shallow, and put ten or twelve spoonfulls of fair *water* in it, then prepare your *fruit*, and bind a rag round it like a cord in a wreath long wayes on the *fruit*: then take some *linsed Oyle* or (which is more cleanly) *Oyl* of *sweet Almonds*, with which in a pencil besmear the *Lemmon*, or (what other fruit it be) on the one side, which lay uppermost, your *Lemmon* thus prepared, take some of your *sifted plaster* of *Paris*, and temper it in the fore-mentioned *water* to a pretty thickness, then as speedily as may be with the help of your spoon, cast it on the oyled *Lemmon*, lay it on very thick, least the thinness of the *Mould* spoil the work, when 'tis hardened (which will be in a small time) take away your rag, leaving the linnen still fast in it's half mould; which done turn the hardned side downward, then Oyl the other half of the *Lemmon* together, with the edges of the

A a

mould,

mould, which the rag did cover; then wash your porringer or vessel where the former plaister was clean and prepared, and cast on more plaister of Paris as before, observe, it must not be too thick when you cast it on, and after 'tis hardned, you must put no more water to it, for then it will crumble; when you have done the moulds so, and made a notch that one may fall fitly into the other, tye them close together, having before well Oyled them, and keep them for use.

To cast in these Moulds.

To cast. Use the whitest and purest Virgins wax.

To colour the wax answerable to the things you mould.

To colour. For a Raddish your ground is Serus, which must be afterwards painted over with Lake, the top of the Raddish painted with Verdigrease, all other such colours must be tempered with gum water; gum water is thus made, dissolve a lump of pure gum Araback about the bigness of a Walnut, in two spoonfulls of fair water, herewith temper your colours.

Note that every thing Mouldable is either all of one, and the same colour, as a (Lemmon) or striped and particoloured with different colours, as a Pear, Pearmain, &c. Now such as are of one colour may be easily cast all of the same colour; but such as are varicated must be kept out afterwards by colours tempered with gum water (as above) you colour your wax by putting into it whilst it is hot and melted in a Gally-pot, a little linnen bag of that colour you use, provided that the colour be before bruised very fine.

As to particulars for the Lemmons or Apricocks, take only Turmerick in a bag, for Oranges turmerick and red Lead well tempered; Apples, Pears, or Grapes, turmerick and a little Verdigrease, Wallnuts and Figs, mix turmerick and English Ocur, and Umber all in a bag together, Cucumbers
or

or *Hartichoaks*, *Peescods* or *Filbirds*, *turmerick*, *verdigrease* Eggs and *Serus*, all put into several baggs and steep in the *Virgins wax*, when tis melting as before mentioned, for *Damason* bruise *Charcole*, *Indigo* and *blew starch* in a bag together, for *flesh colour*, *white Lead*, and *vermilion* mixt, &c.

To counterfeit *Rochcandid* sweet meats.

Dissolve the quantity of a walnut of gum *Araback* *Rochcandy.* in two spoonfulls of clear water, let it be very thick, then take any piece of broken *Venice glass*, the thicker the better, beat it in a mortar, so small as you please, that it may serve your occasion, daub over some cast sweet meats, with the fore-mentioned gum water, strew this powder on them, and t'will with much delight satisfie the expectation,

Additional Observations out of a Manuscript of Mr. *Hilliards* touching *Miniture*.

When you begin to *Limn* temper all your colours fresh with your *Finger*, in your *shell*, or on your *pallat*.

Pearl.

Your *Pearl* must be laid with a white mixture, with a little black, a little *Indigo* and *Mastick*, but very little in comparison of the white, not to the hundreth part; that dry, give the light of the *Pearl* with a little *silver*, somewhat more to the light then the shadowed side, then take a white allai'd with *Masticot*, and underneath the shadowed side give it a compassing stroak, which shews a reflection, then without that a small shadow of *Seacole* undermost of all: But note, your *silver* must be laid round and full.

The manner how to draw vvith *Indian Ink*.

To draw with *Indian Ink* after the manner of vvashing, or instead of *Indian Ink* take *Lamp-black* or *Bread burnt*, temper a little of your *Indian Ink* with fair water, in

a shell, or upon your hand, your outlines being drawn with Cole or black Lead, take an indifferent long sharp pointed pencil, dip the point into fair water, then dip the pencil into the Indian Ink, and draw all your outlines very faint, (Note that all the temperature of Indian Ink must be thin and waterish, and not too black) when it is dry, take a little crum of stale white bread, and rub out the outlines which you drew with the Cole, (if too black) then dash on your shadows very faintly, and deepen it by degrees, as you think convenient, then finish it with stipples, it being most advantagious to any one that shall practice Limning, beware of taking too much colour in your pencil, which you may prevent by drawing the pencil through your Lipps; in laying on your shadows, never lay them too deep, but deepen them down by degrees, for if too deep you can never heighten them again.

How to prevent your colours from sinking in.

Take Roach Allum and boyle it in spring water, then take a bit of a sponge and dip it into the water, and wet the back-side of your paper that you intend to draw on, very thin, whilst the water is hot, in the wetting of it be as nimble as you can, and this will prevent it from sinking.

The manner how to draw with water colours upon Sattin.

Take Izing glass and steep it Four and twenty hours in water, then boyl it in spirit of wine untill it be very clammy, which you will perceive by dipping your finger into it, then after your outlines are drawn upon the Sattin, take an indifferent big pencil, and wash it thin over as far as your outlines are, which will prevent your colours from sinking or flowing.

A farther observation in grinding of colours.

Observe in grinding ultramarine and other colours, that
your

your *motion* be not too *swift*, but grind it *gentle* and *slow*, because the *swiftness* of the *motion*, causeth the *stones* to *heat*, by which consequence your *colour* will *starve* or *loose* something of it's *Lustre*, especially if it be a *colour* of no great *Body* as *Pinck* and *Indigo*, &c. observe, in grinding *white*, that you grind it not too much, least it prove *greasy* or *oily*, or of a *dirty colour*.

How to prepare Umber.

Take *Umber* and grind it very *fine*, put it into an *earthen pot* or *gally pot*, of *fair water*, cover it over and keep it from *dust*, and in *frosty weather*, let it *freeze* untill it *thaws* of it self, then *power off* the *water*, and when it is *dry* put it up in *paper* for your use. And when you *temper* it in your *shell*, use a drop or two of *white Onyon water* which will *preserve* it from *crackling*.

The Art of Etching.

The Grounds and Rules of Etching.

BEfore that you begin to *Etch* upon *copper*, it is very necessary to practise the *Art of drawing*, till you be able if need require to draw any head after the *life*, or to draw a design, for if you intend to practise the *Art of Etching*, you will find it very profitable to draw after good *prints*, which are well designed, and *graved*, and when you have practised so long that you are able to *copy* any print, or drawing very exactly; then draw after good *Heads* of *plaster* or *figures*, according to your own *fancy*, which will learn you to *shadow* according to *Art*, if well observed, therefore be sure when you draw after *plaster*, to observe very exactly to take the true *outlines* or *circumferences*, and then take notice how the *shadow* falls, then shadow it very *faint* and *soft*, vvhhere need requires. The *prints* which I recommend unto you as *absolutely* the *best* to

learn to Etch or Grave after, be the prints of *Henry Goldshis* and *Hermon Muller*, therefore it is very convenient to leaan to hatch vwith the Pen exactly after either of the aforeſaid prints of *Goldshis* or *Muller*, and when you have brought it to that perfection; and can draw very well after *plaiſter*, you may practice to draw after the life; but before you draw after the life, you muſt be very exact and true in your outlines or circumferences.

*The Instruments with their particular names
which are uſed to Etch withall.*

A Copper plate poliſhed, a piece of ground bound up in a piece of *Silk* or *Taffatae*, and preſerved from any duſt or greaſe; and about twenty Needles of all ſizes, the beſt are made at *Cleaſe*; then take the Needles and ſet them indifferent deep into ſome round ſlender ſticks about a ſpan long, with a Needle at one of the ends of the ſticks, and a pencil at the other, a ſcraper, a poliſher, and two or three good French gravers, well ground and whetted, and a pair of Compaſſes, a Ruler, ſome green wax, a Bottle which holdeth ſome half a pound of ſingle *Aqua fortis* ſtopped cloſe with ſoft wax, ſome white Lead, a Stift, a hand Vice to hold the Plate over the fire, an Oyl ſtone.

The uſe and property of every particular Instrument.

The Copper Plate is the only matter to Etch upon; the ground is to lay upon the Copper Plate, when they are both warmed; your Needles are to hatch withall upon the ground, the pencil is to wipe away the bits of ground, which riſe when you hatch upon the ground with your Needles, the ſcraper is to ſcrape out any thing that is amiſs, the Poliſher is to make ſmooth any place that is rough, ſo that you can mend any place that is amiſs according to your own Mind; the Gravers are to mend here and there a ſtroak where need requires. But note, that your Gravers muſt be ground, and whet very ſharp and ſmooth, upon an Oyl ſtone before you uſe them,
your

your *Compasses* are of very little use in *Etching*, except it be to measure a distance, or strike a *Circle*, the *Ruler* is used to hatch all the straight hatches or Lines upon the Plate. The green *wax* is used to make a *Wall* round about the edges of your Plate, to keep the *Aqua fortis* from running off from the Plate, the *Aqua fortis* is the finisher of the work, when you have hatched the design upon the Plate with your Needles. The white *Lead* is used to scrape upon the back-side of the drawing or print that you Etch after, The Stift is used to draw through all the outmost Lines or circumferences of the print or drawing which you Etch after. The *Oyl stone* is to vvhet your *Gravers* upon; having these things in readines, Note that if it be a black Ground that lyes upon the Plate, then you must take white *Lead* and rub it upon the back-side of the print or drawing which you intend to Etch after, but if it be a vvwhite Ground, then you must take black *Lead*, or a piece of *Charcole* and rub on the back of your print as aforesaid.

The manner and way to make the Ground.

Take a quarter of a pound of *Virgins wax*, and half a quarter of a pound of *Expoltum burnt*, of *Amber* One Ounce, of *Mastick* One Ounce. Having all these materials in readines, you must take the *Mastick* and the *Expoltum* and beat them very fine in a mortar; this being done, take a new earthen *Pot*, and put the wax into it, and set it upon the fire, let not the fire be too hot, which if you do it will burn the ground; therefore when they are thoroughly melted, take it off from the fire, and pour the ground out into a *Pot* of fair water, and make it up into a *Ball*, and preserve it from dust; and when you will use it, take a quantity of it and bind it up in a piece of *Taffatae* or *Silk*, and use it as hereafter.

A red Ground.

Grind red *Lead*, very well tempered with *Vernish*.

The Art of Etching.

A white Ground.

Take of *wax* one Ounce, *Rosin* two Ounces, melt them together, add thereto a quarter of an Ounce of *Venice Serus*, finely ground.

A black Ground.

Spaltum. *Asphaltum* two parts, *Bees wax* one part, melt them together, being warm, lay it thinly on with a *Lawn rag*.

Another Ground.

Grind red Lead with *Linseed Oyl*; Note, your ground must be laid very thin.

The manner and way to lay the Ground upon the Plate.

Take some *Charcole* and kindle them, this being done, take an *band-vice* and screw it fast to one of the corners of the Plate, as near to the edge as you can, because you must lay the ground all over the Plate, then take the Plate and hold it over the fire, till it be so warm to melt the ground, then take the ground which is bound up and rub it to and fro upon the Plate till it be covered all over alike; then take of the stiffest Feathers out of a Ducks wing that is not ruffled, and spread the ground very thin, and smooth every where alike upon the Plate, but have a special care you heat not the Plate too hot, least you burn the ground; which if it be, the ground will break up when you put on the *Aqua fortis* and spoil the Plate; you may discover when it is burnt, by its rising as it were sandy, which if you perceive, you must take a clean linnen rag, and warming the Plate, wipe the ground clean off, and lay a new as aforesaid. But if you perceive the ground to be smooth and not sandy, take it off from the fire, and when it is cold, take a piece of *Link* and hold under the ground till you have smoaked it very black, but let not the flame touch the ground, least you burn it, this being done, if the Plate be cold hold it over the fire again till it be just warm, to let the smoak melt into the ground, that it may not rub off under your hand, then hold

hold it off from the *fire*, with the *ground-side* of the Plate *downwards* for to preserve it from the *dust*, otherwise when the *ground* is *warm*, *dust* will flye in and spoil it, therefore you must hold it with the *ground-side downwards* untill the *ground* is *cold*.

The way to draw the outmost lines of any Print or drawing upon the ground of the Plate.

First take the *drawing* or *Print* which you intend to *Etch* after, and *scrape* a little *white lead* upon the *back-side* of it, then take a *feather* and *rub* it over every where alike, and *shake* off that which remains, then take the *print* and lay it upon the Plate on that side the *ground* is, then fasten the four *corners* of the *print* to the Plate with a little *soft wax*; this being done, take the *Stift* and draw upon the *print* all the *outmost circumferences* and *lines exactly*, and when you have so done, take off the *print* from the Plate, and all the same *outlines* and *circumferences* which you drew upon the *print* with the *Stift*, will be *exactly* and *unfailably* upon the *ground*.

Several Observations in Hatching.

First observe *exactly* and *judiciously* how your *principle* is *shadowed*, and how close the *Hatches* joyn, and how they are *laid*, and which way the *light falleth* or *cometh*; the *light* must fall all one way, for if the *light* fall *side wayes* in your *print*, you must *hatch* the *other side* which is *farthest* from the *light darkest*, and so place your *lights* altogether on the *one side*, and not *confusedly* to have the *light* come on *both sides* alike, as if it stood in the *midst* of many *lights*, for neither doth the *light* withall its *brightness* illuminate any more then that part that is *directly opposite* unto it, then observe *exactly* how close all the *Hatches* joyn, and how they are *laid*, and which way they *twist* and *wind*, then follow them as *exactly* as possibly you can, but before that you begin to *Hatch* or *shadow*, you must draw all the *outmost lines* with a *Needle*

Cc

upon

upon the ground, as *Artificially* as you can; and then you must *shadow* it with your *Needles* of several sorts according to your *principle*, and when you will make a *broad stroak*, then break off the point of a great *Needle* and whet it upon an *Oyl stone* four square untill it comes to a point; and if you will *hatch fine stroaks*, then you must use *fine pointed Needles*; and if *middle sizes*, then break off the point of a *middle size Needle*, and whet it as aforesaid, and so according to all sizes. But some *Masters* when they make a *bold stroak*, hatch it fine at first, and so by degrees make them broader.

Necessary Observations in Etching Landskips.

Observe when you *Etch Landskips*, to make or hatch that which is nearest to the *Eye* darkest, and so let it lose or decline its shadows by degrees, and that which is furthest off must be faintest, and so lose equally by degrees; the same Observation must be in making the *Skie*, for that which is nearest to the *Eye* must be the darkest shadowed, but in general as faint and soft as possible, and so also let it lose by degrees as before is mentioned, and the nearer the *Skie* cometh to the ground, the more it must lose and be fainter; but when they as it were meet together the *Skie* must quite be lost, and when you have hatched it as exactly as you can possibly with your *Needles*, according to the print or drawing, that you do it after; this being done, compare them exactly and judiciously together, and if you find it like the original, take some green soft wax, and make a wall round about the edges of the Plate.

How to make the Wax wall round about the Plate, to keep the Aqua fortis from running off from it.

Take some green soft wax and temper it till it be warme, then draw it into a long slender roul as long as will reach about the Plate, then flat it and fasten it about the edges of the Plate, and let it be about half an inch high, then take

take an old *knife* and *heat* it in the *fire*, and *sear* the *wax* round about under the *Plate* very *close*, otherwile the *Aqua fortis* will run out, but be sure to fasten the *wall* as near to the *edges* of the *Plate* as you can conveniently, then pour the *Aqua fortis* upon the *Plate*, letting it lye till it be deep enough.

How to use the Aqua fortis on the Plate.

You must use single *Aqua fortis*. Take a quantity of *Aqua fortis* and pour it into a *glass* and *mingle* it with a little *Vinegar* to weaken it if it be too *strong*, or a little *Aqua fortis* which hath been used before; for in case the *Aqua fortis* work too *strong*, it will make the *work* very *hard*, and sometimes make the *ground* to break up; and when you have *tempered* it very well, poure it upon the *Plate* almost as *high* as the *wax wall*; the deeper the *Aqua fortis* lyeth, the *harder* it will eat, and when you perceive it to be deep enough, pour off the *Aqua fortis* from the *Plate* into a *glass*, and preserve it to *mingle* with other as afore said; this being done, take some *fair water* and *wash* the *Plate*, and then take off the *wax wall* and preserve it for the same use again; then *warme* the *Plate* and take a *clean linnen rag* when it is indifferent *warme*, and rub off the *ground* from the *Plate* very *clean*, then take some *Oyl* and rub over the *Plate* to *clean* it, and if you perceive that the *Aqua fortis* hath not eaten as deep in some places, as it should be, then it must be helped with a *Graver*.

Observations by which you may know when it is deep enough.

When the *Aqua fortis* hath lain upon the *Plate* a little more then a *quarter* of an *hour*, or *half* an *hour*, there being no certainty in time, because sometimes the *Aqua fortis* will work *stronger* then at another; therefore when you think it is deep enough, pour off the *Aqua fortis* from the *Plate* into a *glass*, then *wash* the *Plate* with a little *fair water*, then take a *Knife* and *scrape*

off a little piece of the *ground* where it is *hatcht*, and may be least prejudicial to the *Plate*, and if you perceive it not to be *deep* enough, take a little *candle tallow* and melt it in a *spoon*, and while it is *warm*, take a *pencil* and cover the *plate* with it, where you *scraped* the *ground* off, then pour the *aqua-fortis* upon it again, and let it lye till you guess it to be *deep* enough; then pour the *Aqua fortis* from the *Plate* as aforesaid, and at any time when you perceive that the *Aqua fortis* doth not *work strong* enough, you pour off half the *old*, and refresh it with some *new*, for when the *Aqua fortis* hath been upon the *Plate* about half an *hour*, it will be much the *weaker*, because the *strength* of it doth *evaporate* away, and by a little *practice* you will come to the certain *knowledge* when the *Aqua fortis* hath *eaten deep* enough.

Another way to know when it is deep enough.

Take a little piece of a *Copper plate*, and lay a *ground* upon it as you before mentioned, and make a *wax wall* about it, then *hatch* it with several *hatches* as you think best, and when you pour the *Aqua fortis* upon the *one*, pour it upon the *other*, and when you think they be *eaten deep* enough, pour the *Aqua fortis* from the little *Plate*, and *wash* it with some *fair water* as aforesaid, then take a *Knife* and *scrape* off a little piece of the *ground* from the little *Plate* where it is *hatcht*, and in case you percieve it not *deep* enough, cover the *place* again with some *warme candle tallow*, and then pour the *Aqua fortis* upon it again till you guess it be enough, then pour the *Aqua fortis* from the little *Plate* again, and try as before, and if you see it to be enough, pour the *Aqua fortis* from the great *Plate*, and *wash* it with a little *fair water* before you *warm* it, or else the *Aqua fortis* will *stain* the *Plate*.

A way to lay a white Ground upon a Black.

First you must *understand* that most grounds are black, and when you lay a white ground upon a black you must not *smoak* the black with a *Link*, and you must lay the undermost ground the *thinner*, when you lay a white ground upon it; and if you would lay a white ground upon a black, take a quantity of *Serice*, as much as you think will cover the plate, and grind it very *fine* with gum water, and temper it very *thin*, then take a pencil and wash the plate all over very *thin* and *even*.

The way to lay a red Ground upon a black Ground.

Take the red Chalk and grind it very *fine* with gum water, then take a pretty big pencil, and wash the plate all over with the red ground very *thin* and *smooth*, as before mentioned.

A Receipt for a ground taken out of a Manuscript of Collots.

Take a quarter of a pound of *Virgins wax*, and half a quarter of a pound of the best *Expolium* burnt of Amber, and half a quarter of a pound of *Mastick* if it be warm weather, because it doth harden the ground and preserve it from injury, when you lean with your hand hard upon it; if it be cold weather, then take but an ounce of *Mastick*; this being observed, then take an ounce of *Rosin*, and an ounce of *Shoomakers pitch*, and half an ounce of other pitch, half an ounce of *Vernish*; having all these materials in readiness, take a new earthen pot, and put the *Virgins wax* into it; and when it is melted, stir it about, and put in the other materials by degrees as before mentioned, and when they are thoroughly mingled and melted, take the pot off from the fire and pour it out in a clean pot of fair water, and work it into a Ball, and preserve it from dust and grease, and when you have occasion to make use of it, take a quantity thereof and bind it up in a piece of *Silk*, and make use of it as before mentioned.

The Ground of Rinebrant of Rine.

Take half an ounce of *Expoltum* burnt of Amber, one ounce of *Virgins vvax*, half an ounce of *Mastick*, then take the *Mastick* and *Expoltum*, and beat them severally very fine in a Mortar; this being done, take a new earthen pot and set it upon a *Charcole* fire, then put the *Virgins vvax* into it and melt it, then shake into it the *Mastick* and *Expoltum* by degrees, stirring the Wax about till they be thoroughly mingled, then pour it forth into fair vvater and make a Ball of it, and use it as before mentioned, but be sure you do not heat the plate too hot when you lay the ground on it, and lay your black ground very thin, and the white ground upon it, this is the only way of *Rinebrant*.

The way to preserve any Ground, which is laid upon a Plate in Frosty weather.

Take the plate and wrap it very warm in a wollen cloth, and lay it in the warmest place you can convenient, for if the frost is gotten into the ground, it will break up when you pour the *Aqua fortis* upon it.

A way to preserve the Plate from injury of the Aqua fortis, where the Ground breaks up.

If you perceive the ground to break up in any place, pour off the *Aqua fortis* from the plate and wash it with a little fair water, then take a quantity of Candle tallow and melt it in a spoon, and while it is warm take a pencil and cover the Plate which is broken up with the said tallow, and so far as the tallow is spread, the *Aqua fortis* will not eat; some make use of *Vernish* instead of tallow, and when you have covered the place that is broken, pour on the *Aqua fortis* again, and let it lye upon the plate till you guess it hath eaten enough; then pour the *Aqua fortis* from the plate and preserve it, then take the wax Wall and preserve it also, and wash the plate with a little fair Water, then rub off your ground

as aforesaid, and for the places which the ground broak up in, it must be helped with a Graver.

Therefore it will be necessary for one that desireth to learn this Art, to practice graving a little, so much as to help a stroak where you think convenient.

A way to make the Aqua fortis work soft or hard according to nature or art.

First take Candle tallow and melt it in a spoon, then with a pencil cover that place so far as you will have it to be faint, but note it must be after the Aqua fortis hath lain upon your plate an indifferent while, and so by degrees you must use the tallow as you would have it fainter, this is very necessary when you Etch Landskips, which must lose and stand at a distance by degrees, therefore when you Etch Landskips, observe to stop off that place first which must be faintest, and so by degrees stop it off, and make it lose equally; and note the nearer you come to the Eye, it must be strongest and darkest shaded, but not on that side from whence the light cometh for that side must be preserved as faint as may be, but according to art.

Observations in Etching Prospective.

Prospective is a thing that is one of the difficultest Arts that is practised; because it is not rightly understood, but by good Arithmetick; otherwise you can never understand prospective, because you can never guess rightly how much a Pillar or Figure, or the like must decline, or lose at their severall distances, according to Art and Proportion; For when you Etch a piece of prospective after a drawing or a print, observe these Rules, beware of perfection at a distance, and be sure to shadow that which is nearest to the Eye, perfectest and strongest, and the farther from the Eye, it must decline in length and breadth, and heighth according to

Art and Proportion, observe also to let it *lose* and be fainter by equal degrees.

A way to Grave any hand or letter upon a Copper Plate.

Take some *Charcole* and kindle them, then take a *hand-vice* and screw it to the corner of the *plate*, and hold it over the *fire* till it be warm, then take a piece of *Virgins wax*, and rub it all over the *plate* untill it is covered every where alike; this being done, take a *stiff feather* of a *Ducks wing* that is not *ruffled*, and drive it even and smooth every where alike, and let it coole, then write the *hand* and *letter* which you intend to *grave* upon the *plate*, on a piece of *paper* with *ungum'd Ink*; then take the *paper* which you have written, and lay that side which is written downwards next to the *wax*, and fasten the four *corners* with a little *soft wax*, but be sure to place the writing so, that the lines may run straight, then you must take a *Dogs Tooth*, and rub the *paper* all over which is *fastned*, and not miss any place; this being done, take off the *paper* from the *plate* and you shall see the very same *Letters* which you wrote on the *paper* hath left their *perfect impressiion* upon the *wax*; then take a *Stift* and draw all the *Letters* through the *wax* upon the *plate*, and when you have done that, warm the *plate*, and take a *linnen rag* and rub the *wax* clean off, and you shall see all the *Letters* drawn upon the *Copper*, then get some good *French Gravers* and grind them, as they should be very sharp towards the *points* upon a *Grind-stone*, and afterwards whet them very smooth and sharp upon a good *Oyl stone*, then *Grave* the *Letters* with them.

The way to polish a Copper Plate.

At first you buy the *Copper rough*, then you have it *planished*, if you cannot do it your self; when it is *planished*, then you *polish* it with these following *Instruments*.

The Names of the Instruments or Tooles which are used to polish a Copper Plate.

A *Plain* which cuts very well, and of an indiffer-
rent *bigness*, but not broad; some pieces of *pumice-stones*
some pieces of *Sand-stones*, and some *Moulton-stones*; a
soft *blew stone*, and a *burnisher* and *scraper*; and some
Charcole.

The use of every particular Tool or Instrument.

First fasten your *Plate* with some small *Nails*, to a
place that is as *high* as your *middle*; then make use
of the *plain* to *shave* all the *roughness* off from it and
make it very *even* in all places alike, and if you per-
ceive any *crackles* or little *holes* upon that side which you
shave, then you must *shave* them all *clean* out, and when
you have *shaved* it *even* and *smooth* with the *plain*, then
take a piece of *Sand-stone*, and *wet* the *plate* with some
water, and rub to and fro with the *stone* upon the *plate*,
till you have worn it very *smooth* and *even* every where
alike, but be sure to choose the *softest* *stones*, because
they make the least *scratches*; and when you have worn
it *even* and *smooth* with this *stone*, *wash* off the *sand* from
the *Plate*, and take a piece of *Pumice stone*, and rub
to and fro upon the *Plate*, quite a cross the *grain* of
the former *stone*, because it is of a *hard sandy nature*,
and will therefore leave some *scratches*; therefore the
Pumice stone is of a more *softer* and *spungy nature*, and is
always used to *weare* out the former *scratches*: and
when you have worn out all the former *scratches*, you
will perceive the *plate* to be worked into a *finer grain*, then
wash the *sand* very *clean* off from the *plate*; then
make use of the *moulton stone*, and *work* with it quite a-
cross the *grain* of the *Pumice stone*, untill you have worn
it quite out; withall be sure you supply this and all
the other *stones* with *water*, when you work with them
upon the *plate*, and when you have worn out all the

scratches of the *Pumice stone* clean out, then for the fourth make use of the *soft blew stone*, it being of a very soft grain and softer then any of the former; then work with that quite across the grain of the *Moulton-stone*, till the grain is worn out, but if you perceive any scratches in the plate here or there, rub them over with your *burnisher* till you have work't them out, but in case they are very deep, you must make use of your *scraper*, and scrape them out, and *burnish* them afterwards; this being done, in the fifth place you must *burnish* it all over; last of all take a *charcole* which is thoroughly burnt, and scrape off the *Rine*; then put it in the fire till it is thoroughly kindled, then take it out and *quench* it in *Chamber Lee*, and make use of it as of the former, till you have *glased* the plate; then wash it very clean with *fair water*, and let it dry.

The Manner or Way of Mezo Tinto.

First take a very well polished Plate of Copper, and ruffen it all over with your *Engin* one way, then cross it over with the *Engin* again, and if you find occasion, then cross it over the third time, untill it be ruffened all over alike (that is to say) if it were to be printed, it would print black all over; this done, take *Charcole* or black Chalk to rub over the plate, and then draw your design with white Chalk upon the plate, then take a sharp Stiff and trace out the outlines of the design you drew with the white Chalk, and where you would have the light strike strongest, take a *burnisher*, and burnish that part of the plate, where you would have the light strike as clean as it was when it was first polished; where you would have the fainter light, you must not polish it so much, and this way you may make it either fainter or stronger, according to your fancy. As for the manner or shape of the *Engin*, they are divers, and if any ingenious person have a desire to have any made, the Author will give them farther directions.

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A N
A P P E N D I X
T O
The Art of Painting
I N
M I N I T U R E
O R
L I M N I N G :

DIRECTING

The Choicest, Safest, and Nearest Way to attain to Perfection in the said Art ; with all the several Mixtures and Temperatures of the *C O L O U R S* for every several Work, and the manner of laying the *Ground-colours*, and how to *Highten* and *Deepen* upon them ; and Directions for Drawing of *History in Limning*, with several Proper Observations.

And also the several Ways of making *Cryons* or *Pastils*, with the several Ways of Working with them.

Never Published before.

By A L E X A N D E R B R O W N E, *Gent.*

L O N D O N,

Printed for *Arthur Tooker*, at the Globe in the Strand, over against *Ivie-Bridge* ; and *William Battersby*, at *Thavie's Inn* Gate in *Holborn*, near *S. Andrew's Church*. 1 6 7 5.

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T O

My Worthy and Honoured Friend,

PETER LELY, Esq;

Painter to His Majesty

O F

G R E A T B R I T A I N, &c.

SIR,



Have Experienced (I hope Not too late) that Addreses made to Persons of Great Titles do not so much advantage Writers, as the Custom of Dedications would make the World believe. This possibly others have found as well as I, who now humbly ask from you (One, if not in the Rank of Greatest Men, yet of the Greatest and Best Artists) Protection and Favour. He most values that knows most, and will zealously conserve what he perfectly understands. I cannot be accus'd of Vanity by any, nor suspected of Flattery by Your Self, if I say, No Man in Europe is a Fitter Person to Patronise Art: And if those Painters themselves (whose Lives I here present) were now on Earth, and capable of making their Wills, they would, what I now, intreat. For certainly there cannot be a more lasting Monument of Eternizing Paint then Mr. L E L Y's Name. Whilest You own their Translated Memories they will never die. Your Hand has not onely made the Dead and the Graves Debtors to You, but the Living owe the Best of themselves to Your Pencil. How many that are now Old, and not Handsom, would have
lost


THE EPISTLE DEDICATORY.

lost the Remembrance of their Youth and Beauty, had not their Complexions and First Vigour, Drawn by You, continued their Glories? All Seasons of the Year, all Stages and Degrees of our Life, are at once in view. The Gravity of Age, and the Pleasantness of Youth, live together in the same Person. But those Honours payable to Your Merit deserve a better Pen. As for that Part of my Book which lays down Rules and Directions, and seems to wear the Habit of a Master, I beg Your Pardon; for when it gives Instructions to others, it waits for Correction from You; and I pray it may give me at least a Fair Opportunity of Knowing my Faults, since I shall have this benefit to be Reprehended by a Skilful and Kind Judge. In the mean time Your NAME will secure me from the Severity of Curious Men, and the Epistle so Nobly and Strongly Fronted, will guard the Book, which has a long time been Ambitious to be in Your Hands, and does to Your Service with all Submission devote it self, and

Your most Humble Servant,

ALEX. BROWNE.

A N
 APPENDIX
 TREATING OF
 The Art of Painting
 I N
 MINITURE
 O R
 LIMNING.

 Is convenient to treat first of the *Colours* naturally and simply by themselves, without a Mixture with each other, and to Nominate them particularly; and the rather because in my former Treatise of *Miniture* I did fall short of what I do intend now to treat of at large. I shall first begin with the most useful and onely necessary *Colours* properly used in *Miniture*, and after that give you an Account of those *Colours* which may be omitted, and are unnecessary; for 'tis certain, that many *Colours* are rather a Confusion then a Help.

The NAMES of the COLOURS

Most useful and onely necessary

for MINITURE.

{ Flake White }

Reds	{	Carmine	}	Blews	{	Ultra Marine	}
		Indian Lake				Dutch Bice	
		Cynnabar Lake				Smalt	
		Florence Lake				Indigo	
		Cynnabar					
		Red Lead					
		Yellow Oker burnt					

Yellows	{	Light Masticote	}	Greens	{	Green Pink	}
		Deep Masticote				Green Bice	
		Yellow Oker				Terra Verte	
		Roman Oker					
		Gall-stone					
		Light Pink					
		Dark Pink					

Browns	{	Collens Earth	}	Blacks	{	Burnt Ivory	}
		Burnt Umber				Sea Cole	
		Umber				Cherry-stone burnt	
		Rust of Iron				Verditer burnt	

Of the Nature and Property of the Colours not useful, and the Reasons why omitted.

Of which I shall begin with *Ceruse*. As for *Ceruse*, it is too Yellow, Course, and Gritty. *Spanish Brown* is omitted as not being so Brisk and Glowing as *Indian Red*. *Red Chalk* is too Foul and Dirty, and also *English Oker burnt*. *Artificial Vermilion* may be omitted, because that Native *Cynnabar* is better, of a Brisker Colour, and better Condition'd. As for *Orpiment*, it is both Venomous and Course. *Verdigrease* is extremely Course, and will fade if you prepare it never so well. And all Colours made of Juyces in *Germany* will certainly fade, because they are of no Body, and will shine much. *English Oker* is good Condition'd, and may be made use of; but *Roman Oker* is more Glowing: therefore you may omit the former, and use the later. *Sap Green* may be omitted, because it both shineth and fadeth: and *Green Pink* is used instead of it, because it hath neither of these Faults. *Mummy* is every way ill-condition'd, and hard, and will not flow out of your Pencil, unless you burn it in a Crucible well Luted; so prepared, it may make a good *Black*. But as for *Blacks*, those Four which I principally mentioned before, are sufficient enough to do any thing withall, though there are many other *Blacks* used, as *Grape-stones burnt*, *Vine-stalks burnt*, *Lamp Black*, *Blew Black*, and many others I could name, which in my Opinion are rather a Confusion than an Help; which for brevity's sake I omit, hastening to treat of the *Temperatures*, which are used in general for *Shadows*.

Of Temperatures generally used for Shadows.

These following *Temperatures* are two ways used; one way is to temper with your Pencil upon the Palat, your Na-

tural Colours being first plac'd there in order, then wet your Pencil in Water, and *temper* upon the Colour you intend to make use of first in your *Temperature*, then rub your Pencil in a clean place of your Palat, leaving part of the Colour upon the place : and in the same manner take from as many of the other as shall be directed for such and such *Temperatures*.

The other way is dipping your Finger in Water, and *tempering* them in the same manner as you did with your Pencil, placing your Colours so Mix'd upon your Palat in order.

These following Temperatures are used for Drawing

Heads after the Life.

- I. *Temper*, Lake and Indian Red.
- II. *Temper*, Red Lead and Roman Oker.
- III. *Temper*, Indian Red and Ultra Marine.
- IV. *Temper*, Indian Red, Pink and Gall-stone.
- V. *Temper*, Yellow Oker and Indigo.
- VI. *Temper*, Red Lead, Pink and Indigo.
- VII. *Temper*, Roman Oker, Red Lead and Indigo.
- VIII. *Temper*, Pink, Red Lead, Yellow Oker and Lake.
- IX. *Temper*, Lake, Roman Oker, Indigo and White.
- X. *Temper*, Indigo, Roman Oker, Pink, & Indian Red.
- XI. *Temper*, Umber, Masticote, Red Lead, and Pink.
- XII. *Temper*, Roman Oker and Pink.

These following Temperatures are used for Colouring and

Shadowing in general for Histories.

- I. *Temper*, Sea Cole and Lake.
- II. *Temper*, Umber and Masticote.
- III. *Temper*, Yellow Oker Burnt and White.
- IV. *Temper*, Umber and Ultra Marine.

V. *Tem-*

- V. Temper*, Umber and Lake.
- VI. Temper*, Verditure burnt, Red Lead, and White.
- VII. Temper*, Ultra Marine and Lake.
- VIII. Temper*, Ultra Marine and Red Lead.
- IX. Temper*, Ultra Marine and White.
- X. Temper*, Indigo and White.
- XI. Temper*, Indigo, Lake, and White.
- XII. Temper*, Indigo Pink and White.
- XIII. Temper*, Indigo Oker and White.
- XIV. Temper*, Indigo, Masticote and White.
- XV. Temper*, Burnt Ivory and Lake.
- XVI. Temper*, Cherry-stone burnt, White & Red Lead.
- XVII. Temper*, The best Rust, Indigo and Pink.
- XVIII. Temper*, Lake, Rust, and Light Pink.
- XIX. Temper*, Rust and Lake for the deeper Shadows:

Temperatures for Hair.

- I. Temper*, Roman Oker, and White for Light Hair.
- II. Temper*, Yellow Oker and White for Lighter Hair.
- III. Temper*, Rust, Roman Oker, and White
- IV. Temper*, Light Pink, Yellow Oker, and Sea Cole.
- V. Temper*, Dark Pink, Rust, and Roman Oker.
- VI. Temper*, The best Rust, Gall-stone and Pink.
- VII. Temper*, Florence Pink, Burnt Ivory and Lake;
which makes a good Shadow for Hair or Face.
- VIII Temper*, For Light Hair, Umber, Yellow Oker,
and White: Deepen it with Umber and Cherry-
stone.
- IX. Temper*, For Dark Hair, Umber, Yellow Oker,
and Cherry-stone : Deepen it with Umber and
Cherry-stone.

*Of Colouring and Shadowing of History in Limning, and
also other Necessary Observations.*

The differences between Limning Pictures to the Life, or History, are Infinite; notwithstanding the same Colours that are used for one do also serve for the other. And to particularise but part of what may be well said upon this Subject, would be too tedious, if not endless. The most Remarkable is most certainly in the Variety of Colouring of things according to their several Sexes and Ages; and also of Invention of ordering and well Stelling. All things which are to be represented, are many times according to the Humour, Judgment, and Discretion of the Master. We see generally in the Practice of the best and most Famous Painters, that they that do follow the Life, do tie themselves strictly and precisely to follow what they see in the Life, to immitate it as near as possible; yet in their Inventions they assume to themselves such a Gentile Liberty and Licence, both in Colouring and Ordering; but not so far as to run into those Extremes as *Bartholmæus Spranger*, *Henry Goltzius*, *Abraham Blomart*, and *Outeemale*, and several other *Dutch* Painters, run into about the Year 1588; for their Inventions at that time and Actions were so extravagantly strain'd and stretcht to that degree beyond Nature, that made their Works seem to the Judicious Eye very Ridiculous, and contrary to Nature; and at that time it was grown to such an Imposture or Mode, that he was counted no Master that could not strain his Actions in that extravagant manner. Which Mode was afterwards laid aside, and the Works that those Masters afterwards made were incomparably Good, by their Embracing more the Ancient *Italian* way of DESIGNING, which was more Modest, Gentile, and Graceful. So far they abused the Modest Licence, that so Graced the Admirable Works of *Titian*, *Michael Angelo*, and most of the Eminent *Italians* of that Age.

Age. And others have been as Extravagant in their Colouring. Which two Extremes may be both avoided by imitating that Divine *Titian* for Colouring, who was of all others esteemed the best.

Of the four kinds of Colourings, which are generally to be observed in Historical Limning.

In brief, I imagine there are Four kinds of Colourings generally to be followed and observed in History, viz. of *Young Infants*, of *Fair Women*, of *Virgins middle aged*, and *Old Women*. And every of these Complexions is in the power of the Judicious Master to vary and change his manner of Colouring, according as his *Genius* or Judgment directs him, or as the Subject requires. As for Infants and Young Children, they are commonly of a thin and tender Complexion; the *Carnatian* and delicate Colour Nature affords in the Cheeks and Ears, the Skin appearing almost Transparent; which you may very well exprefs with a Temperature of *White Carmine* and a little *Red Lead*. The Shadows are to be Thin, Subtile, Faint, and Tender, as the Parties you would represent. The Cheeks, Lips, Knees, and Toes must be more glowingly coloured then the other Parts of the Body.

To speak particularly of the several Mixtures, and Shadows, and Colourings requisite in this Work, 'twere endless; so innumerably and variously hath Nature displayed it self as well in Colouring and Shadowing, as in *Symmetry*. The Linnen and Lawn about these tender Bodies are to be made Thin and Transparent, and indifferently strong touched in the thickest Foldings.

Observations on the Complexions of Virgins and fair Young Women.

The Complexions of *Virgins* and *Fair Young Women* are not so much different from the other in the Colouring : as in the Sharpness of the Work, those few and sharp *Muscles* in the Body are Gentle and Easie to be expressed. As for the Shadows, temper *White and Pink*, and *Indigo and White*; and in some places *Lake*, a little *Indigo and White*, which gives a Purplish kind of Colouring. And if you attain to perfection in this or any of the rest, there cannot be imagined a nearer, nor more infallible Direction, then a diligent Observation of the Life; which you may follow with the better Assurance, since you already know the Colours, and how to mix and temper them at pleasure. As for Womens Bodies, I mean Naked, they are to be represented Soft, Round, Plump, Gentle, and Tender, and without many *Muscles*. The contrary, Mens Bodies are to be represented Strong, Sturdy, Stout, and Vigorous; the *Muscles* exactly placed and drawn, which to do with Judgment and Understanding, requires Time and Study, and Knowledge in Anatomy. The best way to understand a Naked Figure, is to draw much after those Statues of *Biscup* or *Parier*, in which you have Variety of Nakeds sufficient, and of the most Famous Master of the World: Next, to practise after the Anatomies of *Vander Graft*, as also after the Anatomies of *Plaster of Paris*, and lastly to draw much after the Life by Nakeds. But before this you are to understand, that you must first draw the several parts of the Face distinctly, and then whole Heads in several Actions, then Arms, Hands, Legs and Feet, Thighs and Trunks of Bodies, and so proceed to Whole Figures. All which I have sufficiently stored this Book with, and as many as are convenient for any Young Practitioner, and then let them practise after those Statues aforementioned.

Of the Temperature and Colouring for Old Mens Bodies.

An Excellent Shadow for Old Mens Bodies, temper *Pink*, *Lake*, and *Red Lead*: and in the Extremest Deepest Shadows, or Deepenings, either in Face or Body, temper *Lake* and *Ivory burnt*, which will make an Excellent Glowing Shadow, and is very useful in the Expressing of the several Furrows and Wrinkles in the Face and Hands of People extremely Aged, with their Dark Eyes and Melancholy Aspects, which affords Subject enough for the Ingenious Artist, to shew the Riches of his Invention and Spirit, especially if it be futable to the History to have many Figures of several Sexes and Ages in one Piece.

The Manner of Dead Colouring a Whole Figure necessary for Historical Limning.

Of *Dead Colouring* there is two ways or manners: The one is to temper a *Flesh Colour* somewhat *Lighter* then you intend it to be after it is wrought down by the Variety of Shadowing Temperatures, which *Flesh Colour* you must temper in a large Shell, because it requires a Quantity; it must be of a good Temperature, neither too Thick nor too Thin; this done, you take a Goose quill Pencil full of the same Colour, and lay it on quick, even, and smooth on the place where you design the Figure; if you be not very nimble in the laying it on, 'twill not lie even. The other way is thus; instead of *Flesh Colour* make use of the best *Flake White* well prepared, and lay it on with the same sized Pencil as before mentioned, and so you *Dead-colour* it as the *Oyl-Painters* do, which must be done Free, Rough, and Boldest of all. But note, that you draw all the Out-lines of your Figure first with a Temperature of *Lake* and *White*, before

H h

you

you lay the Ground-colour for the Flesh. Observe in the *Dead-colouring* that you leave not your Shadows too Dark, Harsh, or Hard, next to the Light; but Faint, Even, and Misty. This done, temper *Lake White* and a little *Red Lead*, with which you must touch all the Glowing places both in Face and Body, as your *Genius* or the Life shall direct you. This is to be done extreme Faint, because if you lay it once too Dark, you cannot heighten it up again without running the hazard of spoiling it; but if too Light, you may deepen it by degrees at your pleasure. This must be done in a *Hatching* manner. In the Face you will perceive a faint delicate Redness under the Eyes, inclining to a Purple, and is frequently seen in Fair and Beautiful Faces. The next you touch the Tips of the *Ears* with the forementioned Temperature, as also the *Cheeks*, *Lips*, and Bottom of the *Chin*, and so you proceed to the *Sole of the Foot*, touching in all the following *Muscles* and places with this Glowing Colour. Then temper *Gall-stone* and *Pink* for the general Yellowish Glowing Shadows, and in some places you adde to the former Temperature a little *Lake*. Then you will perceive in the Life a Faint Blewish Colouring in some parts of the Body, which you express with a Temperature of *Indigo* and *White*, and so you proceed according to the Subject you draw after, whether the Life or Copying after a Painting: But note, After a Painting you follow the Colouring in general, as near as you can, and after the Life observe the same Rule. All these Shadows are to be expressed after the manner of *Hatching* with a Pen, with Gentle and Faint Strokes, washing it all along.

In your *Dead-colouring* observe that you cover your Ground-colour with the aforesaid *Red* and other Shadows. Observe that you be not too Curious in the first Working, but rather make choice of a good Free and Bold Following of Nature, then to affect an extreme Neat way. Let not the Roughness of the Colour discourage you from proceeding,
for

for that is to be wrought down and couched by degrees with the other Shadows, but not at first ; then by degrees you sweeten and heighten your Shadows according as the Light falls ; and in some places you are to touch it with strong Touches, and in those places bring your Work up together to an equal roundness and strength, not finishing any part of the Figure before the other, but visiting and working all the Parts curiously alike, and in a manner at random ; by which means you may the better observe the Roundness, Colouring, and Shadowing, or whatever else is requisite to the perfection of this Work. Then having done with the Fainter and other Shadows, sweetening and working them into the Red still. Be extreme careful in observing all the Variety of Colouring, and also with your Pencil you more curiously delineate those several Varieties of Nature, which you rudely had traced out before ; which to do, you must make use of the same Colour in the same places as you did before, working in, driving, and sweetening the same Colours one into another, to the end that nothing be left in your Work with an Hard Edge, Uneven, or in a Lump together ; but all as it were sweet, or driven one into another with the point of somewhat a sharper Pencil then is used commonly at the first ; so that your Shadows may lie Soft, Sweet, and Smooth, they being dispersed, and gently extended one into another, like Air. But observe, that the Skies and Waters, Trees, Plants, Flowers, and Ground, are all to be Dead-coloured before the Figures

Temperatures for Garments with their Shadows.

For Scarlet temper *Carmine*, and deepen it with *Indian Lake*.

Another way is, to temper *Native Cynnabar* and a little *Red Lead*, and shadow it with *Indian Lake*.

For Crimson temper *Cynnabar*, *Lake*, and *White* ; deepen

it with *Lake*. Be sure to observe when you temper any of these Colours for a Complexion or Garment, you temper it on your Palat or Shell with your Finger; you must temper it very well to mix them all together, and of a good Temperature, not too Waterish. And be sure you preserve all your Colours from Dust; and before you temper either in Shell or upon your Palat, brush off the Dust with a large Pencil or blow it off.

Some further Directions how to temper and mingle your Colours by way of Composition or Temperature, to make all these following Colours, and also the manner how to Deepen or Shadow them.

For Carnatian temper *Lake* and *White*, and deepen it or shadow it with *Lake*.

For a Violet temper fine *Dutch Bice* and *Lake*, and deepen it with *Indigo*.

For a Purple temper *Bice* and *Lake*, and a little *White*, and deepen it with *Lake* and *Indigo*.

For an Orange temper the best *Red Lead* and a little fine *Yellow Mastick*, and deepen it with *Gall-stone* and *Lake*.

For Orange Tawny temper *Cynnabar*, *Light Pink*, and a little *Yellow Mastick*; shawdow it with *Gall-stone* and *Lake*.

For a Peach Colour temper *Carmin* and a little *White*; deepen or shadow it with *Lake*.

For Poppinge-jay temper *Pink* and a little *Indigo*; deepen it with *Indigo*.

For French Green temper *Light Pink* one part, and six parts *Dutch Bice*; deepen it with *Green Pink*.

For Sea Green temper *Bice*, *Pink*, and *White*; deepen it with *Green Pink*.

For Straw temper *Yellow Masticote* and very little *Cynnabar*; deepen it with *Dark Pink*.

For Skie temper *Ultra Marine* and a little *White*; deepen it with *Indigo*. For

For *Lion Tawny* temper *Red Lead* and *Mastick*; deepen it with *Umber*.

For *Ash-colour* temper *Cherry-stone* and *White*; deepen it with *Burnt Ivory*.

As for all *Temperatures* wherein there is *Dutch Bice*, be sure to make choice of that which is very *Fine* for your use, or else you will find that in *Working* it will lie very *Rough* and *Uneven*, and will not *Cover* well. As for *Indian Lake*, 'tis the *Briskest*, *Brightest*, and *Best-conditioned* of all other *Lakes*; but it being very *scarce* and *dear*, instead thereof you may use *Florence Lake*.

Of Drapery, or drawing Apparel.

As for *Apparel* and *Clothing* of *Personages*, you ought to be extreme careful not onely in the *Habiting* every thing properly belonging to the *Degrees* and *Functions* of the *Persons* represented, but also in giving them their right and proper *Colours*. As for Example, the *Blessed Virgin* is universally and by common consent represented in *Purple* and *Azure*; *S. John*, commonly in *Scarlet*, I mean the *Evangelist*, for *S. John Baptist* is never without the *Hairy Mantle*: the rest of the *Apostles* are vested in *Green* or *Crimson*, and as it pleaseth the *Painter*. As for the manner of *Drawing* of *Drapery*, I find but two ways in *Miniture*.

The first way or manner of Working of Drapery.

The first way is that which the *Italian* and *French* do use, working it with the point of a *Pencil*, and *Hatching* it; and other places *stipled* all over alike, yet so as when it is finished, you may perceive the *Parchment* appear in several places quite through the *Work*, which in my *Opinion* is too slight a way. That manner I do approve of better, for *Washing*

or Drawing any Design with *Indian Ink*, and indeed ought not to be called *Limning* but *Washing*.

The second way or manner of Working of Drapery.

The second way is that which I shall recommend to you as the best and most proper way. First, lay a good full flat Ground all over where you design your *Drapery*, of what Colour you would have it. This Ground-colour being laid, you will find it much the easier to work on, upon which you both heighten and deepen, according as your *Genius* or as the *Life* shall direct you. If you would have the *Drapery* blew, you take an indifferent large Pencil with *Ultra Marine*, or instead of that *Dutch Bice*, if it be very well prepared; let your Pencil be pretty full with either of these Colours, then lay the Colour all over the place you intend for *Drapery* Even and Smooth; you deepen it with a Temperature of *Lake and Indigo*; your Heightnings must be very Faint and Fair in the Extremest Lights. The same Order you are to observe in all *Drapery* of what kind soever; and this was *Isaac Olivar's Way*.

I have seen several Rare Pieces of *Limning* done in *Italy*, and in *Germany*: In one I remember there was *Crimson Velvet* Curtains, and *Cloth of Gold* exceedingly well expressed, and heightned with fine Shell-Gold; in this you would hardly believe what an Ornament this Heightning with Gold, and what Lustre it gives to fair-coloured *Draperies*, as *Crimson Velvet*, *Red*, *Green*, and *Blew*; especially if you mix some of the Gold with the Ground-colour it self, which will make it much the fairer. And in this same manner *William Bower*, and *Lucas Van-Valkenberge* heightned all their Works of *Architecture* and *Buildings*, especially in Rich and Stately Rooms and Palaces. And so far *Albertus Durrer* was in love with this manner of Working, that I have seen in several of his Pieces the *Dirty Earth*, the *Dried Stalks of Rotten Trees*, and
Sticks

Sticks of Hedges in Landskips, Heightened with Gold. And other Remarkable Observations there are, which you will meet withall better by your own Practice then by my Relation.

Observations and Directions in Drawing Garments.

Observation I.

First, be sure that you draw the Out-lines very True and Faint, because the whole Grace of a Picture consisteth most in the Outmost Draught, more then in the Curious Work within. And to perform this Exactly you must fute the Garments to the Body, and make them Bend and Yield with it; and not make them Strait and Stiff where it bendeth. And to fit the Garments rightly to the Body, you must observe which part of the Body bends in or out, that the Garments may answer to the Body upon the least Turning any way. That the Garment may turn with it, you must observe where the Body should come if it were Naked, and there make the Garments in the right place, making them Bend according to the Joynts and Limbs of the Body, sometimes plainly to appear through the Garments, especially where the Garments are driven by the Wind, or by any other occasion lie Loose to the Body. Indeed where the Body, or any part of it, sticks out more then the other, it should be shewn in a plain and visible manner through the Garments : Which thing you must take notice of, especially by the Life; as you may see it extraordinarily well expressed in those Statues of *Rome*, done by the Hand of the aforementioned *Biscup* or *Parier*. Be sure to express it Lightly, and with a kind of Transparency.

Observation II.

You must begin at the Upper part of the Garment, and so draw down that part of the Garment (on both sides) that lies Close to the Body, before you draw the Loose parts that lie off from the Body; for if you draw the Loose parts first, before you have finished those parts that lie Close to the Limbs and parts of the Body, you will be soon Out, and apt to place the Body Awry and Crooked; therefore many Masters draw the Naked Body first, and put on their Garments afterwards; by which means they can better see to place the Garments rightly, so as to hang Even upon the Body. By these means you may be sure to place the Body streight, by drawing those parts of the Garment first that lie nearest upon the Body or Limbs.

Observation III.

You must draw the greatest Folds first, and so strike the greater Folds into less; and be sure you let not one Fold cross another. Break also some of the Folds into less; and the Closer the Garments fit, the Narrower the Folds must fit. And you must observe to order your Garments so, that the Folds may fall all one way, especially in a Standing Figure: though sometimes it will be otherwise, as when a Figure is drawn Sitting. But the Garments of a Standing Figure are subject to be driven by the Air, and therefore must be placed one way. But you must observe not to fold your Garments in any place where they should fit streight, as the Breasts, Knees, and Thighs bear them out: which must be surpris'd as aforesaid, by the Appearance of them throughly; and therefore the Garments must always fit Plain.

*Observations for Placing the Lights, and for Shadowing of
Garments, and other things in general.*

Observation I.

Let all the *Lights* be placed one way in the whole Piece of Work, whether in the Figure, Faces, or Garments. If the *Lights* fall sideways on the Picture, you make the other side (which is furthest from the Light) darkest. And let the *Lights* be placed all together on the one side, and not confusedly on both sides alike, as if it stood in the midst of many *Lights*; for the Body cannot otherwise be Lightened Equal in all places. Nevertheless you may observe, that when we express a Dungeon or Prison wherein a Torch is lighted, you must observe that every thing in it, as well as the Garments, must receive their *Lights* from it, and therefore must be Shadowed all on the contrary side, that is, on that side furthest from it. And this you must be sure to observe in all your Shadowings of the same nature.

The Reason why the Shadows must generally fall one way.

First, because the Light doth not with all its brightness illuminate any more then that part that is directly opposite unto it.

The second Reason is taken from the nature of the Eye; for the first part of the Body coming to the Eye with a bigger angle, is seen more distinctly; but the second part being further off, is seen by the Eye in a lesser angle. And if you are to draw two or three Men Standing together one behind another, though all of them receive equally the Light, yet the second being made further from the Eye, must be Shadowed darker, and the third more dark. It is a General Observation, that if you draw many Figures together in one Room, they

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must

must all be Shadowed on the contrary side from the Light, whether it comes in at the middle, or end, or any where else.

Observation II.

That part of the Body must be made lightest, which hath the Light most directly opposite to it; as if the Light be placed above the Head, descending then, the top of the Head must be made Lightest, the Shoulder next Lightest, and so you must lose by degrees. That part of the Body that stands furthest out must be made Lightest, because it comes nearest to the Light, and the Light loses so much of its brightness, by how much any part of the Body bends inward, because those parts that stick out do hinder the lustre of the full Brightness of the Light from those parts that fall any thing more inward; therefore by how much one part of the Body sticks out beyond the other, it must be made so much Lighter then the other; or if it fall more inward, then it must be made more Dark. As for Sattens and Silks, and all other Shining Stuffs, have certain Bright Reflections, exceeding Bright, with sudden Light Glances, especially where the Light falls brightest; and so the Reflections are less bright, by how much the Garment falls more inward from the Light. The like is seen in Armour, and Brass Pots and Kettles, or any Glittering Metalls: you may see a sudden Brightness in the middle or centre of the Light, which causes the Shining nature of such things.

Of Prospective Proportion.

First, *Prospective Proportion* differeth much from the former; for according to the distance of the Eye from the thing, it judgeth of what Proportion it hath. As if one part of the Body comes nearer to the Eye then the other, it is to be represented so much bigger then the other part of the
Body

Body which twines away from the Eye: As if one Leg stood behind another, the foremost coming first to the Eye, must be made somewhat bigger and longer then the other, because the Eye judgeth so of it. And so you are to observe the same Rule in any other part of the Body, that the Proportion must be lessened according to the distance that it is from the Eye; which notwithstanding cannot be much in a Principal Figure. But this Rule is more nicely to be observed in Cathedral Churches, or stately Palaces, where there is a great Variety by reason of their greater distances. As also many times many Figures stand far remote from the Eye, and some nearer, which you are to take special notice of, that you express those that are far off at a distance not too big nor plain, as I have mentioned in my foregoing Treatise of *Landskips in Limning* more particularly.

Of a Graceful Posture.

The second thing in good Pictures is their *graceful Posture and Proper Actions*; that is, that the true and natural Motion of every thing be expressed in the Life and Spirit of it, that is, to quicken the Life by Art; as in a King, to express the greatest Majesty by putting or designing him in such a Graceful posture, that may move the Spectators with Reverence to behold him. And to draw a Soldier, by putting him in such a posture, as may betoken the greatest Courage, Boldness, and Valour. And so to make a Clown in the most Detestable and Clownish posture. And so to make a Page or Servant in the most diligent posture. So in all your Draughts the Inward Affections and Dispositions of the Mind may be most lively expressed in the Outward Action and Gesture of the Body. Now to attain to the Knowledge of this, you ought most diligently to observe the Works of several Famous Masters, and also to follow their Examples, who were used to delight themselves in beholding the Eyes of Pri-

vate Murtherers, the Actions and Carriages of Wrestlers, and those that fought at Cuffs; to observe the Actions of Stage-Players, the Inticing Allurements of Curtizans; and for Thieves that are led to Execution, to mark the Contracting of their Brows, the Motions of their Eyes, and the Carriage of their whole Bodies, to the end they may express them to the Life in their Drawings and Works.

Of Looseness in Drawing.

The third thing Excellent in a Good Draught is *Loosness*, that is, that the Body be not made Stiff in any part, but every Joynt must have its proper Bendings, so as it may with the greater Life express the Intention, that the Figure may not seem lame and the Joynts stiff, as if they were not pliable or capable of Bending; but every Joynt and Limb may have its proper freeness and looseness, according as it may best sute with and become the Posture in which the Figure is set.

Of Foreshortening.

The fourth Excellency in Good Drawing is *Foreshortening*, which is to take a thing as it appears to our Eye, and not to draw to the full length and proportion of every Part, but to make it shorter, by reason that the full length and bigness is hid from our sight. As if I were to design a Ship standing foreright, there can appear but onely her Fore-part, the rest is hid from our sight, and therefore must not be expressed. Or if I would draw an Horse standing fore-right, looking full in my Face, I must of necessity Foreshorten him behind, because his Sides and Flanks appear not unto me in their full latitude. Wherefore observe this Rule, that you must always rather imitate the Visible Proportion of things, then the Proper and Natural Proportions before mentioned
by

by Measure ; for the Eye and the Understanding together being directed by the Prospective Art, ought to be the Guide and Measure to judge of *Drawing* and *Painting*. Observe therefore that in all *Foreshortenings* there must be a Proportion observed according to the judgment of the Eye, that what Limbs do appear may agree in Proportion as well as in *Foreshortening*.

Of Natural Guidances

The fifth thing in Good Drawing is, that every thing be done by *The Guidance of Nature* ; that is, that nothing be express'd but what may accord and agree with Nature in every point. As if we were to design or draw a Man turning his Head over his Shoulder, I must not make him turn or wind more then Nature will admit, nor must any other Action be forced beyond the limits of Nature, neither should any thing be made to come short of Nature ; but Nature, though it is not to be strained beyond its certain bounds, yet it should be quickened to the Highest pitch of it. As if we were to express any man in any Violent Action, as in a Battel, either to strike, or to avoid the Stroke of his Enemy ; or as in Running, or Wrestling, or Leaping, or other Violent Actions : yet must none of these be drawn in a posture that cannot agree with the Motions of Nature, that is, which a Man cannot imitate with his Natural Body. And so for all things else whatsoever, Nature must be the Parent and Patern for all kind of Draughts.

*Some further Observations in drawing a Naked Figure,
standing Foreright, by the Life.*

In my Opinion , to understand how to make choice of a good *Naked*, and to draw it well, is one of the most Difficult Studies in *Painting*, because it cannot be done well without the

understanding of Anatomy. Being then desirous to draw a Naked Figure, you first strike a Line Perpendicular as long you would have the Figure to be, then you divide that Line into so many Divisions or Parts as you design the Proportion: the common and ordinary Proportion is Eight Measures or Heads, whereof the Head is reckoned one of the Eight. Begin always with the Head first, because the Body is always proportioned according to the Head; then divide the Head into four equal parts, the first is intended for the Hair, the second for the Forehead, the third for the Nose, and the fourth for the Mouth and Chin. And since Nature, that Cunning Work-Mistress, is so extremely Various in her Representations, the Painter is not bound to observe this Rule exactly when he draws to the life; because all these Rules were intended for no other use then to create the *Idea* of such and such Proportions first in our Brain, and before they be designed in a true Symmetrical way upon Paper, and to prevent us from Designing our Figures in an Extravagant or Preposterous Proportion. As for Example, if we should take the Physiognomy or Aspect of a Thousand Faces, perhaps we should find them all differing in one thing or other, some men having long Noses, others short; some have an high Forehead, others a low one; some that their distance between the Nose and the Chin are short, another is longer, &c. So having Skets'd out the Line, and fram'd the Head, proceed downwards, and one Heads length from the Chin you draw the Breasts, the third reacheth to the Navel, the fourth to the Privities, the fifth to the middle of the Thigh, and the sixth to the lower part of the Knee, the seventh to the Small of the Leg, and the eighth to the Sole of the Foot. Observe that you draw the Shoulders at the Extremities, or broadest part, to be two Heads and an half broad, the breadth of the Hips to be but the distance of two Heads; the Arms are to be six Measures of the Head long, but if you reckon the Breasts in, they make Eight, when

when that the Arms are extended out. Note also, that when the Arm hangeth down, it reaches within a Span of the Knee.

Observe (as you proceed downwards) to place all the *Muscles* in their right and proper places according to Nature, as you judiciously may observe in the Life, there being no certain Rules for placing and drawing the *Muscles* in their proper places. Therefore 'tis extremely Advantageous to draw very much after the Life, and after good Prints of Anatomy, and those Statues aforementioned, and Anatomies of *Plaster of Paris*, which is the onely way to arrive at the perfection of Drawing a Naked Figure well; without which never expect to be a good History Painter. Indeed a History Painter ought to understand all things, because he is to represent all things: he must be naturally a Quick, Free, Good Inventor and Designer, as also to know well how to order and Stell his Figures after that manner (if many in one Piece) that they may not seem to be Crowded, or to fall Offensive, but to order them Gracefully on the Fore Ground especially, and the rest of the Figures to decline and lessen proportionably, both in Heighth and Strength by degrees at their severall distances. And a History Painter must of necessity understand *Perspective*, *Architecture*, *Geometry*, *Anatomy*, *Arithmetick*, &c. and not onely the true Shape of Mans Body, but of all other Creatures whatsoever, and all other Shapes and Forms that are in the World.

Of the other different particular Studies in Painting.

The different Inclinations of Men do affect and delight to Draw one thing more then another, because either they are more pleased and prone to that which they do phansie, then to any other thing which they do not; or else they make choice of such a Branch of Painting as is easily attained un-

to, because they cannot arrive to that Perfection of Drawing History, which comprehends the Study of the whole Art. Therefore the particular Studies, which are of general practice, are these which follow; First, one phantasies or betakes himself to draw Pictures by the Life, another to draw Land-Battels of Horse and Foot, another Sea-fights, Storms, Calms and Sea-havens, &c. another all manner of Huntings, another Landskips or Landviews, another Fruits, another Still Life, as Instruments, Globes, Books, Deaths Heads, &c. another phantasies to draw all manner of Beasts, another all manner of Fowls, another all manner of Fish, and another all sorts of Flowers; some phantasie Perspective, others Architecture or Buildings, &c.

The manner of drawing Gold Armour.

Take the finest Shell-Gold, and lay it Flat, Even, and Smoth on the place you intend for *Armour*, and when 'tis Dry, burnish it all over with a small Weefels or Dogs Tooth set in the end of a Pencil stick, but something longer. For the Shadows, temper *Lake*, *Roman Oker*, and *Gall-stone*, with a little *Shell-Gold*. The Heightenings being burnished are to be left bright. In the Fainter parts of the Shadows use a little *Shell-Gold*, and also in the deepest, which must be neatly and sweetly wrought into the *Gold*. Also take *Gall-stone*, and temper it with *Shell-Gold*, which gives an excellent Lustre to all Gold Works. In the deepest and darkest Shadows mix a little *Black*. The Heightenings are onely the first *Gold* burnished very bright.

The manner of drawing Silver Armour.

First, take *Shell-Silver*, and lay it on as you did the *Gold*, and burnish it also when 'tis Dry as you did the *Gold*. For your Shadows temper *Lake* and *Indigo*, and a very little *Umber*;

ber ; work all your Shadows down Even and Smooth, according to the Observations you shall see in the Life. The Heightenings are to be left (the *Silver* being brightly burnished) as in the *Gold*. The Thinner part of the Shadows, being part of the Depth of the Shadows, must be tempered with a little *Shell-silver*, and must be sweetly and neatly wrought into the *Silver*, and laid very Flat and Even, as before mentioned.

The manner of drawing Chas'd or Embossed Armour.

If in the *Armour* there be any *Carving* or *Embossing*, or *Shining Armour*, as I have often seen, and the Lighter places of it must be Sparkling, you may very finely express it by Raising in those High and Round places with a Tempera-
ture of *Gall-stone* and *Roman Oker*, by Touching with your Pencil full of the Colour of it over and over in one and the same place, till the Heap or Touches be raised above the other Work ; that done, Cover over the Rais'd Work with the finest *Shell Gold*, which is made at *Antwerp*, then you burnish it with a *Weefel's Tooth* ; and so the like if it be *Silver Embossed*. To express the Roundness and Lustre of a *Pearl*, you shadow it with *Indigo*, *Cherry-stone Black*, and a little *Pink*. *Cherry-stone burnt*, and *Dark Pink*, and *Rust*, are a very good Shadow for *Silver Armour*, and so is *Ivory burnt* and *Dark Pink*.

The manner of making Pastils or Cryons, with the several ways of Using them.

I have observed in Dry Colours, or *Cryons*, that they are wrought in several manners or ways : The first is that of *Valyant*, whose manner is to place several small Heaps of Colours in Powder upon White Paper, of several Temperatures, according to the Object he draws after, whether the

Life or Painting. His Out-lines being first drawn, he makes use of several Rolls of White Paper, very hard and close rolled up, about the length of a Pencil stick used in *Limning*, and some of them about the thickness of the same, bigger or lesser according as is necessary, with which he rubs in the several Colours. His Work is reasonably Neat, and has a pretty good Force. And some of the *French Masters* have a manner which differs but in two things from the former, instead of the Rolls of Paper they make use of Stubbed Pencils; and some of them are stuffed with Cotton, and some others with Bombast: And instead of placing the Colours on Paper, they put them in small Boxes of Fur. But that way of drawing with a *Pastil* about the length of a Finger, I esteem as the best manner, which is composed of several Colours and Mixtures ground together, of a good Consistence or Stiffness, and so rolled up and dried. They used formerly to temper them with Milk, Beer, or Ale, and some have anciently made use of stale Size to bind the Colours together: But I approve of none of these; for either they bind the Colours so hard, that you cannot draw at all with them, or else they are so brackly or loose that you cannot sharpen them to a good point.

The best manner of making Cryons.

First, temper as many *Pastils* as there are Varieties and Changes of Colourings in Flesh or Faces, Draperies, Landships, &c. making them Lighter or Deeper according to your Phanſie. And I shall with the manner of the Relation of one direct you how to make all the rest: As for Example, If you were to make a *Pastil* for a Brown Glowing Complexion, grind upon your stone *Ceruse* and *Vermilion*, *English Oker*, and a little *Pink*; you need not be too Curious to grind them extremely Fine, but Reasonably to bruise and mix them well together; to this adde a proportionable quantity of
Plaster

Plaster of Paris burnt, and finely sifted through a fine *Tiffany* Sieve, then mix that and incorporate it with all the Colours indifferently Thick and Stiff, like moist Clay; and then take it from the Stone, and roll it up into a Lump, out of which Lump you make your *Pastil*, by rolling it with the Palm of your Hand upon your stone, a small quantity of it, as much as will make a *Pastil* about the length of a Finger, and about the thickness of a Goose-quill, then lay it in the Sun to dry, or the Wind, but not by the Fire. In this manner, and with this mixture of *Plaster of Paris*, with all the other Colours and Shadows in general, you will make them of a Gentle quality, and bind the Colours together, and make them hold sharpening to a fine point, which otherwise would be too loose and brittle. So being dry you may sharpen them with a Pen-knife to a good point, so sharp that you may draw a Hair. The Colour most difficult to work in this kind is *Crimson*, if you make use of *Lake*, which you may avoid, and make use of *Rosset*. Be sure to mix *Ceruse* with all the other Colours and Shadows whatsoever. Another way to make a *Crimson Cryon*, to prevent it from being brittle or hard, you may temper it with a Lighter mixture of the same, which will make it more soft and gentle. And in this manner with Compositions you may make all manner of Beautiful Colours, as *Greens* for Landskips, and all other Colours for Rocks, Grounds, Skies, Waters, &c.

The Temperatures for *Greens* are made of *Pink* and *Bice*, and *Masticote* and *Smalt*, and *Masticote* and *Indigo*, with which Colours you may make them Lighter or Deeper as you please, remembering that where you are to temper soft or firm Colours, as *Umber*, *Oker*, *Indigo*, &c. you are to take the less *Plaster of Paris*; and where the Colours are loose there bind them stronger and faster by adding more *Plaster of Paris*. And when your *Cryons* are dry, before you begin to Draw, sharpen with a Pen-knife, according to the largeness or smallness of your Design.

*The manner of Laying the Ground Flesh-colour for a Face
to be wrought upon with Cryons.*

The best way is to colour the Paper that you intend to Draw on with a *Carnatian* or *Flesh-colour*, near the Complexion of the Party you intend to draw after ; cover the whole Paper with the said Complexion, which is made of *Ceruse Meny* and a little *Yellow Oker* ground, with a little *Gum Arabick*. When you prepare them make a good parcel of Various Complexions together, it being not worth while to make one at a time. You lay this Ground-colour with a Wet Sponge, but let the Colour be so bound with *Gum*, that it may not stir from the Paper by Rubbing with your Finger on it. This being done and dry, you Skets or draw the first Rough Draught with *Cole* ; that being as you would have it, you draw over the same Lines again more perfectly with *Red Chalk*, then with your several *Pastils* you rub in your Colours first, then with your Fingers you sweeten and mix them together, driving and Scomeling them one into another after the manner of the Oyl-Painters. And because many times the *Pastils* will not sharpen to so good a point as *Black* or *Red Chalk*, you must be extremely careful to close and finish all your Work at last with *Red* and *Black Chalk*, which you may sharpen at your pleasure. I shall not need to insist upon particulars of this manner of Drawing, but if you please to take a view of that Book of Pictures, which are all drawn by the Life, by the Incomparable Hand of *Hans Holbean*, Painter to King *Henry* the Eighth ; they are the Pictures of most of the *English Nobility* (both Lords and Ladies) then living ; and were the Paterns whereby he Painted his Pictures in Oyl. They are all drawn in the same manner of *Cryon* before mentioned, although some of them are miserably spoiled either by Injurie of Time, or the Ignorance of those that had them formerly in Keeping ; yet you will find something
in

in those Ruines an Admirable Hand and Rare Manner of Working; who with few Lines and little Labour expressed the Life so Extraordinarily well, that by many they are esteemed not much Inferiour to his Admirable Works in Oyl. This Book has been long a Wanderer, but is now most happily fallen into the Kings Collection.

There is another Ordinary way of Drawing with *Cryons* on Blew Paper: The Ground-colours are to be rubbed in first with a Pencil, and afterwards with a Stubbed Pencil or your Finger. And if you please you may work upon Parchment exceeding Neat and Curious. In this manner I have seen Little Pieces extreme Curiously done by the Hand of that Great Master *Hen Goltzius* (the Faces were about the bigness of a *Jacobus*) who was not onely Famous for Painting, but also an Extraordinary Engraver, which his Prints sufficiently do testifie; especially his Twelve Pieces of the Passion of our Saviour, in which he imitated *Lucas Van Leyden's* manner so Extraordinarily well, that they are esteemed as good, if not better. As also his Six Incomparable Master-Pieces, in which he imitates Six of the most Eminent Masters, as in one, which is the Storie of Our Blessed Ladie, he imitates that Admirable *Raphael Urban*; and in a second, being the Historie of *Elizabeth's* Saluting the Blessed Virgin, he imitates the Incomparable *Parmence*; and in the third, being the Birth of Our Saviour, he imitates *Titian*, that Grand Master; and in the fourth, being the Storie where Our Saviour is playing with and embracing Saint *John*, in their Infancie, in which he imitates *Brodcius*; in the fifth, being the Storie of the Three Kings or Wisemen Offering to Our Saviour, he imitates *Lucas Van Leyden*; in the sixth, which is the Storie of the Circumcision of our Saviour, he imitates *Albert Dure*. In the same Piece he hath Grav'd his own Picture standing under an Arch of the Temple, which you may distinguish by his Picked Beard and great streight Whiskers. There is another small Print of his, which is counted the best that he

hath done, which is that of Our Saviours Taken from the Cross, and Lying in the Blessed Virgins Lap; in which he imitates *Albert Dure's* manner. I have seen Pictures done by *Henry Goltzius* in *Cryons*, that at a small distance you would have taken them for *Limning*. Some he drew upon the Rough side of Velam, and some on the Smooth side of Parchment, being rubbed in with small Stubbed Pencils, and finished with sharp-pointed *Red* and *Black Chalk*. His *Pastils* were about the length of a Finger, and about the thickness of a Goose-quill.

Another manner of making Cryons.

Take your Colours and grind them very fine dry upon a stone, then sift it thorough a fine Tiffany Sieve, then take a piece of Tobacco-pipe Clay, and lay it on your Grinding Stone, and temper it and your Colours together with Strong Ale Wort. You must have a special care not to make them too Wet, but of a good temper, like moist Clay, to roll up with your Hand upon your Stone the longest way; then take a piece of Paper and dry them in an Oven after the Bread is taken out, otherwise dry them in a Fire-shovel, and dry them by degrees untill they be hard enough; which to know, have a piece of Paper by you, and try if they Cast, which if they do, they are not dry enough; then dry them till they will not cast; and then take a Feather and some Sallet Oyl, and oyl them lightly over, and so lay them to dry again, till the Oyl be soked well into them, which will make them Good-condition'd and work Free and Easie. Observe that those Colours which bind hard of themselves must be tempered with less Tobacco-pipe Clay. I have experienced *Yellow Oker burnt*, and rolled it up into a *Pastil*, and dried it with a Moderate Heat, and when it was thoroughly dry I made it very warm, and then dipped it into Linseed Oyl, and when the Oyl was well soked into it, I sharpened it to a
very

very fine point, and Drew with it; and it had that quality, that rubbing with my Finger hard on that which I drew, it would not rub off, nor any part of it stir: and I believe all the rest of the Colours may be made to have the same Quality. And without doubt those Masters in *Aldygrave's* time, in *Germany*, had the way to make all their *Cryons* with that quality not to rub off. I have seen several of their Drawings, that would not Rub out, not onely of the *German Masters*, but of the *Low Dutch*, as of *Goltzius* and others, of whom I have had several Drawings, which were extremely neat, qualified as afore said, and (like Oyl-painting) very strong.

Some brief Observations and Directions for a Young Practitioner in the Art of Drawing.

Observe to draw all your Out-lines generally at first very Faint with a Cole, because if amiss you may rub it out with the Feathers of a Ducks Wing, and mend it the easier by Drawing Faint; but if you lean hard, and draw very Black, it will not easily rub out. Next, be sure to draw all your Out-lines right and agreeable, according to the Patern you draw after, before you begin to Shadow any part of it. Then observe, to draw those Out lines next to the Light very Tender and Faint. Then observe, in all your Drawing, those former Rules and Proportions prescribed in general in the foregoing Treatise, as well as of this, and then proceed as I have mentioned before. And after that you have drawn one Feature, that may serve in some measure for direction how to draw the other, by observing exactly with your Eye, being guided by Reason, the distance from that to the next Feature, making a small mark with your Cole where it is to be placed, and then you draw it, and so to the next. This Observance of the Distances is necessary in a Whole Figure, and in every thing else. In a Figure you observe by the distance from one Muscle, or Joynt, or Limb, to the other,

and the same in all things else. Observe their Bigness, their Length, their Windings and Turnings, as also their Shadows too. Observe to Shadow it next to the Light extremely Faint, and where you see Bold and Free Touches, be not Timorous in Expressing the same. Be sure in drawing of a Head by the Life, or otherwise, that you observe to place your Features exactly right upon the Cross Lines, whether it be a Full Face or a Three quarter, as you may see in the first Print at the Letter *A*. As for those Heads in the same Print that lie upwards in *Foreshortening*, there you must observe to make the Cross Lines to lie upwards; and in those Heads that decline with the Aspect downwards, to make them bending downwards in a Circular manner, and not streight. And after that you have the Out-lines true, you proceed to trace over the same Lines with a Pen, which you Skets'd out rudely before with a Cole, and draw all the Out-lines more exactly, and then finish by degrees, by imitating all the Hatches that are in the Print with your Pen. Observe the distances of one Hatch from the other, with all their Crossings, Turnings, and Windings; and be not Timorous in following any of them, but Bold and Free.

Thus I have briefly comprehended these things in a General way, and given you such Observations and Instructions as I thought were most Convenient concerning the several Arts before mentioned, and shall Conclude with giving you an account of the Original Invention of *Drawing* and *Painting*, and the Place where it was found, and the Manner how the *Art of Painting* was raised out of the Grave (after it had been so long Extinct) into *Italy* again.

Of

Of the Original Invention of the Art of Drawing and Painting.

This Art was found out or invented first in *Egypt*, and *Carel Van Mander* (in his *History of the Lives of the most Eminent Painters*, &c.) gives this Account, that it was found out and invented first in *Egypt* by one *Gyges*, born in the Province of *Lydia*, and called by the Ancient Writers *Lydia Meonia*; the principal City of it was situated near the Hill *Tmolus*, and was called *Sardis*. *Quintilian* relates further, that *The Art of Drawing* did take its Original from the Shadow which the *Sun* did cast; and moreover he tells us, that it was invented by a Shepherd, who attending his Flock in a Sun-shining Day, happened to cast his Eye upon the Shadow of one of his Sheep, which stood before him on a plain Sandy Ground, and phansied to trace with his Stick on the Sandy Ground round about upon the Edge of the Shadow; and (after the Sheep was gone) there remained the perfect Out-lines of a Sheep, with which he was extremely taken: From whence the Ancients took their first Delineation. And afterwards were added the Inward Lines for distinction of the Members, delineated and made after the measure of the Eye: and so from time to time through new Inventions this Art was improved.

And how much this *Art of Painting* transcends other Arts, that Famous *Plutarch* gives us an Account of one *Cassander*, (a Captain to *Alexander the Great*) who at a certain time beholding the Artificial Counterfeit of the forementioned *Alexander*, &c. was so extreme joyfully surpris'd and taken with the Glorious Majestical Looks, that were represented in the Picture, that it had almost astonish'd him. And we read of *Quesis*, which had so great esteem of his own Pieces, that he imagin'd no man could give so much for his Work as it de-

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served, and therefore chose rather to give them away, than to Undervalue the Art.

*The Life of JOHN CIMABUE, of Florence,
Painter.*

When Wretched *Italy* was so miserably overwhelmed by the Horrid Deluge of Unfortunate War, that not onely *The Art of Painting*, but also the *Painters* did all fail, and were utterly Extinct. But Providence was pleased in the Year of our Lord 1240, to raise at *Florence* one *John* Sirnamed *Cimabue*, of a Noble Family, who raised *The Art of Painting* as it were out of the Grave, where it had been buried a long time, and revived it again. He being an Ingenious Youth was kept to good Literature; but in regard that Nature instigated him to other things, he bestowed much time at School in Drawing of Little Men, Horses, Houses, and other Figures; untill it happened that several *Grecian Painters* came to *Florence* by the Appointment of the Prince, not so much to settle there, as to renew and bring to Life again some old decayed *Paintings*; who being there imployed in a Church, *Cimabue* would many times absent himself from School whole days together to see them *Paint*; so that the *Painters* and also his Father perceiving, that if the Lad had but some small Fundamental Instructions in that Art for the Beginning, he might haply attain to greater perfection; which afterwards came to pass, for he so improved his Learning, that in a short time he went beyond his Masters in that Art, and had a Method of Drawing a great deal more Ingenious than they, who aimed no higher than to follow what they had been accustomed to; (a very Barbarous *Grecian* manner, far differing from the Ancient *Painting* of the Famous *Greeks*!) Insomuch that his Name and Works added much to the Fame and Honour of his Native City, which he beautified and adorned in several Publick Places and Churches;

Churches; representing in his Works some Pourtraictures after the Life, which at that time was a Novelty. Neither were his things drawn like his Masters, but more Smooth and Fluent, as well in *Naked Bodies*, as *Draperies* and *Histories*; besides Figures upon Wood, with Egge and Size Colours; and also upon Walls in *Fresco*, which still remain and are to be seen at *Florence* of his Doing, although many are decayed: so that at last his Works were disperſed throughout all *Italy*. And it ſeems very ſtrange to any one that ſees them now, to imagine how a man in ſo Dark an Age could be ſo Excellent in our Art. One of his Pieces was carried from his Houſe with Solemn Muſick in a Stately Proceſſion to the Church of *Sancta Maria del Nova*, and he was very well ſatiſfied by the Clergy for the ſame. It is reported by Ancient Writers, that he painted a Piece in a certain Court by *St. Peter's Gate*, and when *Charles* the French King paſſed through *Florence*, he went to ſee the ſame, and all the people of the City, (both Men and Women) in a great Croud did jovially reſort thither; ſo that the place to this day is called *Jovial*. At *Piſa* he painted a Piece with Egge Colours, being our Saviour on the Croſs, with ſome Angels weeping, and holding in their Hands a Scrole, containing words proceeding out of *Chriſt's* Mouth to the Ears of the *Virgin Mary*, who ſtood on his Right Hand alſo weeping, *Mulier, ecce Filius tuus*; and on his Left Hand to *John*, *Ecce Mater tua*. In the Hand of an Angel another Scrole, *Ex illa hora accepit eam Discipulus in ſuam domum*. By which one may perceive that *Cimabue* began to open the Path of Inventions, and to give light to his meaning, by expreſſing it with words, which was then a New Invention not known before. He was alſo ſkilful in *Architeſture*. He died in the Sixtieth Year of his Age, in the Year of our Lord 1300, having ſufficiently raiſed *The Art of Painting* to a new Eſteem and Reputation. He left behind him many Diſciples, and amongſt others one *Giotto*, who became a Singular Painter, and conti-

nued dwelling in his Masters House in *Cucumber Street*.
Cimabue's Epitaph was thus;

Credidit ut Cimabos Picturæ castra tenere ;
Sic tenuit, verùm nunc tenet astra Poli.

True it is, if *Giotto* had not Excelled his Master so much, the Fame of *Cimabue* had been in more Renown, as the Poet *Dante* relates in his Purgatory Saying ;

Cimabue for the best Painter reputed was, but for that
Giotto now hath got the Report, he stains his Fame.

The Expounders of *Dante*, who wrote in the time of *Gi-otto*, about Twelve Years after the Death of the Poet, Anno 1334, say upon these Verses, *Cimabue* of *Florence* was a Painter of very Noble Works, but so Cholerick and Hasty, that if any one, or himself, did but see the least Fault or Defect in his Paintings, as sometimes it happened by the Colours or Instruments, he would be apt to break or spoil them, were they never so Costly.

The Life of STEPHANUS, Painter of Florence.

The Alluring desire of Sweet Profit and Pleasant Honour with Natural Inclinations and Love to Art, have preferred this Man and Disciple of *Giotto* (by his Practicks and Industry) to such a Perfection, that he did not onely excell all his Predecessors in the Art, but surpassed his Master so far, that he was esteemed deservedly for *The best Painter of his time*, as his Works evidently do witness. At *Pisa* he Painted a *Madonna* in a Church called *Campo Santo Spirito*, which Piece was more Rare in Drawing and Painting then that of his Masters. Also at *Florence*, in the Cloyster of *Santo Spirito*, he painted three Arches *in Fresco* ; in the first he represented
the

the Transfiguration of *Christ* on Mount *Tabor*, with *Moses* and *Elias* ; where the Splendour of our Blessed Saviour reflects upon the three Apostles, which appears Extraordinarily and Rarely interwoven in their *Draperies*, in such manner that the *Naked* may be perceived thorough the Pleats and Folds of their Habits, which before never was observed, nay not by *Giotto* himself. In another History he represented the *Possessed Man* whom *Christ* healed, and a Perspect of Architecture according to the best Art of Perspectives, whereof little was then known ; which he accomplished with Great Judgment and Good Invention ; the Columns, Portals, Gates and Windows, all according to their Dimension and Proportion in a Modern manner ; but so much differing from the Works of other Masters, that it was easily perceived he had the best manner in that particular. Amongst other Pieces of *Shortenings* he represented a Pair of Stairs or Steps, of a strange Invention, which afterwards was imitated in Building. He made also the History how *Christ* saved the *Apostles* from perishing at Sea ; where he represented very rarely the fear and terrour of the *Apostles* in their Postures and Countenances, for it seems as if *Peter* had spoke and cried out, *Lord, help us, we perish*. This Piece is esteemed for its Beauty and Foldings in the *Draperies*, and other things, as the best Piece of all others of the same nature. Amongst others of his Works he painted in a Chapel the Fall of *Lucifer*, with several manners of *Shortenings* in Bodies, Arms, and Legs ; for which he was called or nick-named by the Artists *The Ape of Nature*. Moreover, our *Stephen* painted many other Pieces in his Native City, as also at *Milan*, *Rome*, and elsewhere ; but especially at *Ascesi*, where he painted an Excellent Piece, representing in it a Heavenly Glory, not yet finished, by reason that his Occasions called him to *Florence* ; here he painted in some Round Circles several Saints (Male and Female) in such different Ages and rare Postures, some Old, others of a Middle Age, and some Young, so well, that it could not be

desired better : there you'll perceive in the Heavenly Spirits such a Sweetness of Harmony and Essence, that it seems almost impossible that it should be done by any Man in that Age. Moreover, above these some Angels are playing in the Glory with many sorts of Actions and Adorations, holding in their Hands *The seven Churches of Asia*, mentioned in the *Revelations*, with such a rare Graceful Manner and Comeliness, that it is to be admired. It is reported also that he was a Rare *Architect*. He died in the beginning of the *Jubilee*, Anno 1350, in the 49th. Year of his Age. His Epitaph is this ;

STEPHANO Florentino Pictori, faciendis Imaginibus, ac Colorandis Figuris, nulli unquam inferiori.
Affines mæstiss.

And now (Kind Reader) by the Lives of these Two Eminent Painters I have given you a taste of a Design which I have almost perfected, that is, **THE LIVES OF ALL THE MOST EMINENT PAINTERS** that could be Collected, Written Originally in Low Dutch by **CAREL VAN MANDER**, Painter of Molenbeke, and by me faithfully Translated, (as well Ancient as Modern, viz. Egyptian, Grecian, Italian, High Dutch and Low Dutch, and all other Eminent Masters of this Age.) Which being a Work too Chargeable for ONE SINGLE HAND to carry on, (not onely in respect of the Sculptures, but the Charge of Printing also) I cannot promise to Publish, unless I can meet with some Reasonable Encouragement from the Ingenious Lovers of Art.

This following Observation was forgot, of Laying the Ground-colour for Hair, and the manner of Heightening and Deepening.

All Hair generally in *Miniture* is to be laid on with a *Medium* Colour, that is to say, not so Light as the Lightest,
nor

nor so Deep as the Deepest Shadow; but a Middling Colour between both, on which you may both Heighten and Deepen by degrees at your pleasure. The Reason why you are not to lay it on with so Light a Colour as the Lightest Heightening, is because it will require a long time to work down; and if so Dark as the Deepest Shadow, you cannot Deepen it lower with the same Colour. Observe to lay this Ground-colour extremely Even and Smooth, and the Nimbler you lay it, the better. Make use of a Goose-quill Pencil, and let the Temperature thereof be not too Thin, because the Parchment will appear through the Ground, which otherwise it will cover very well; and rather then it should appear thorough, when the Ground is dry that is first laid, go over the same again.

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ERRATA.

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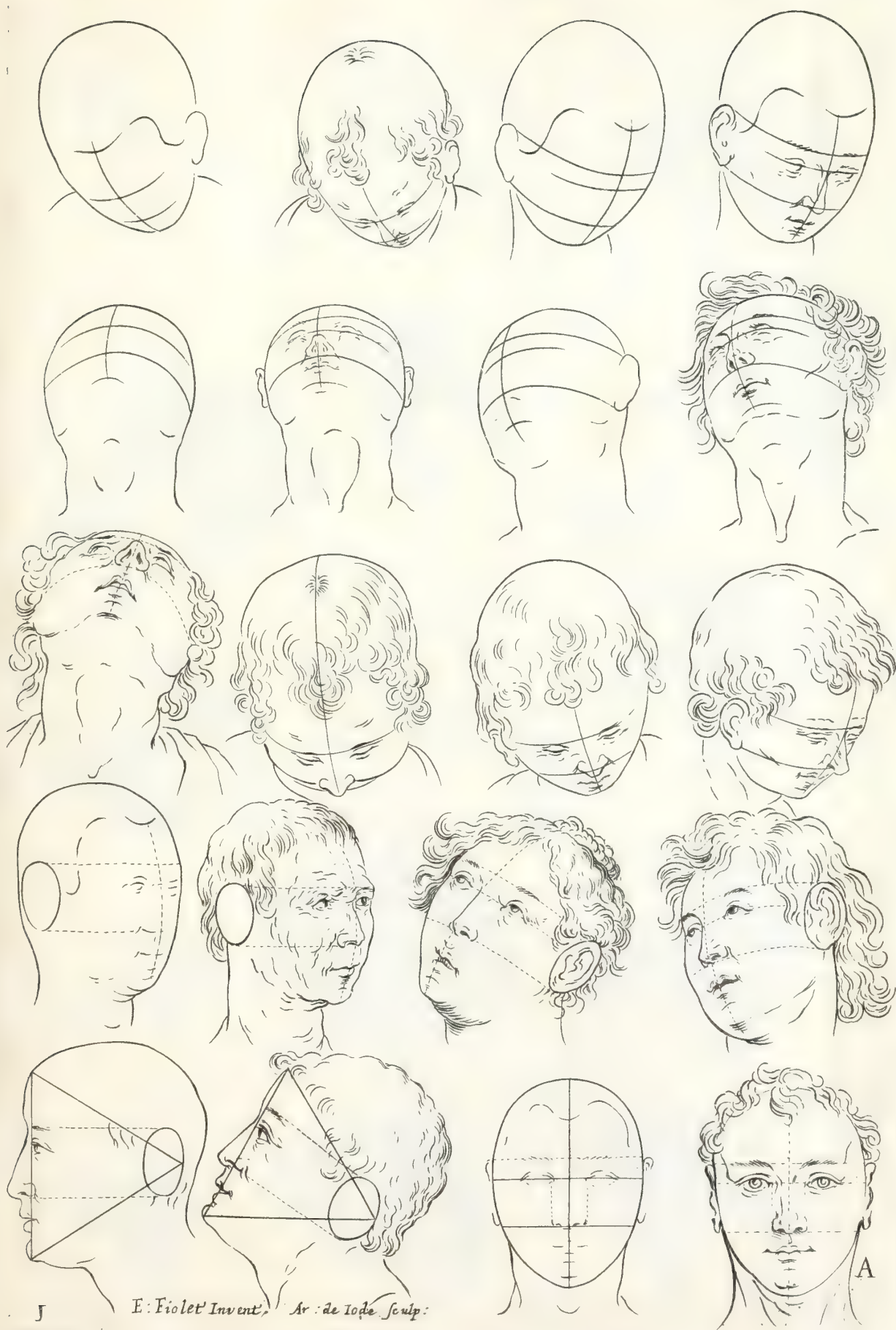
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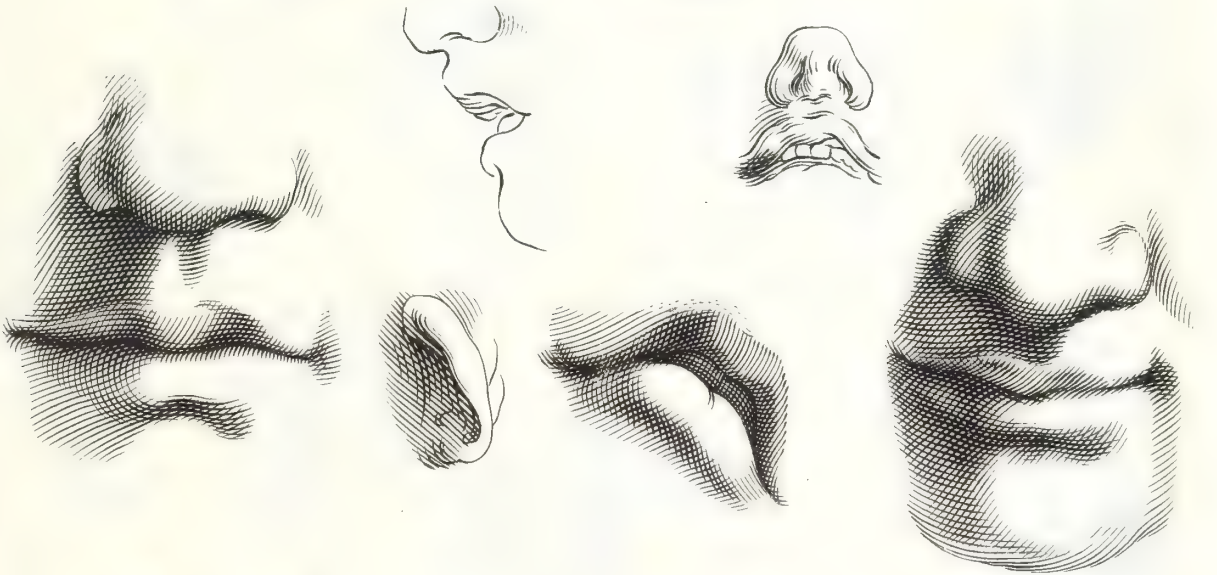
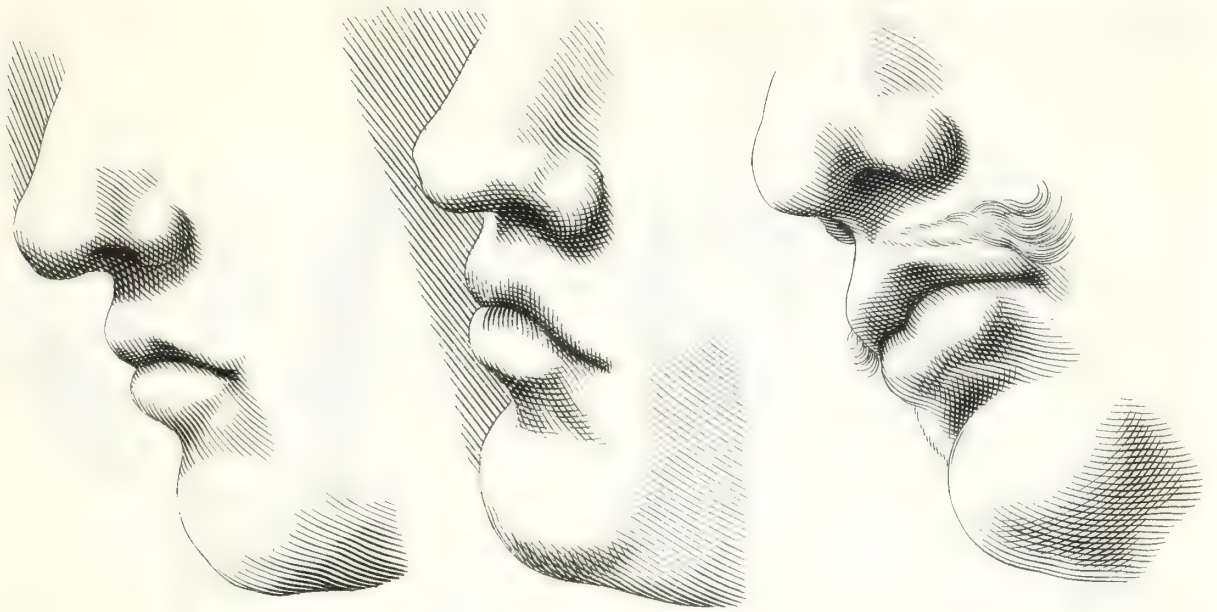
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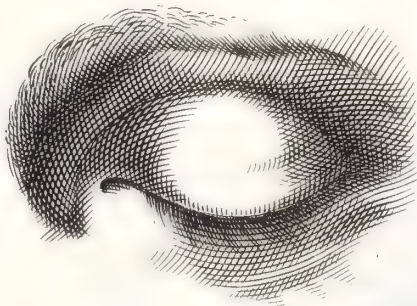


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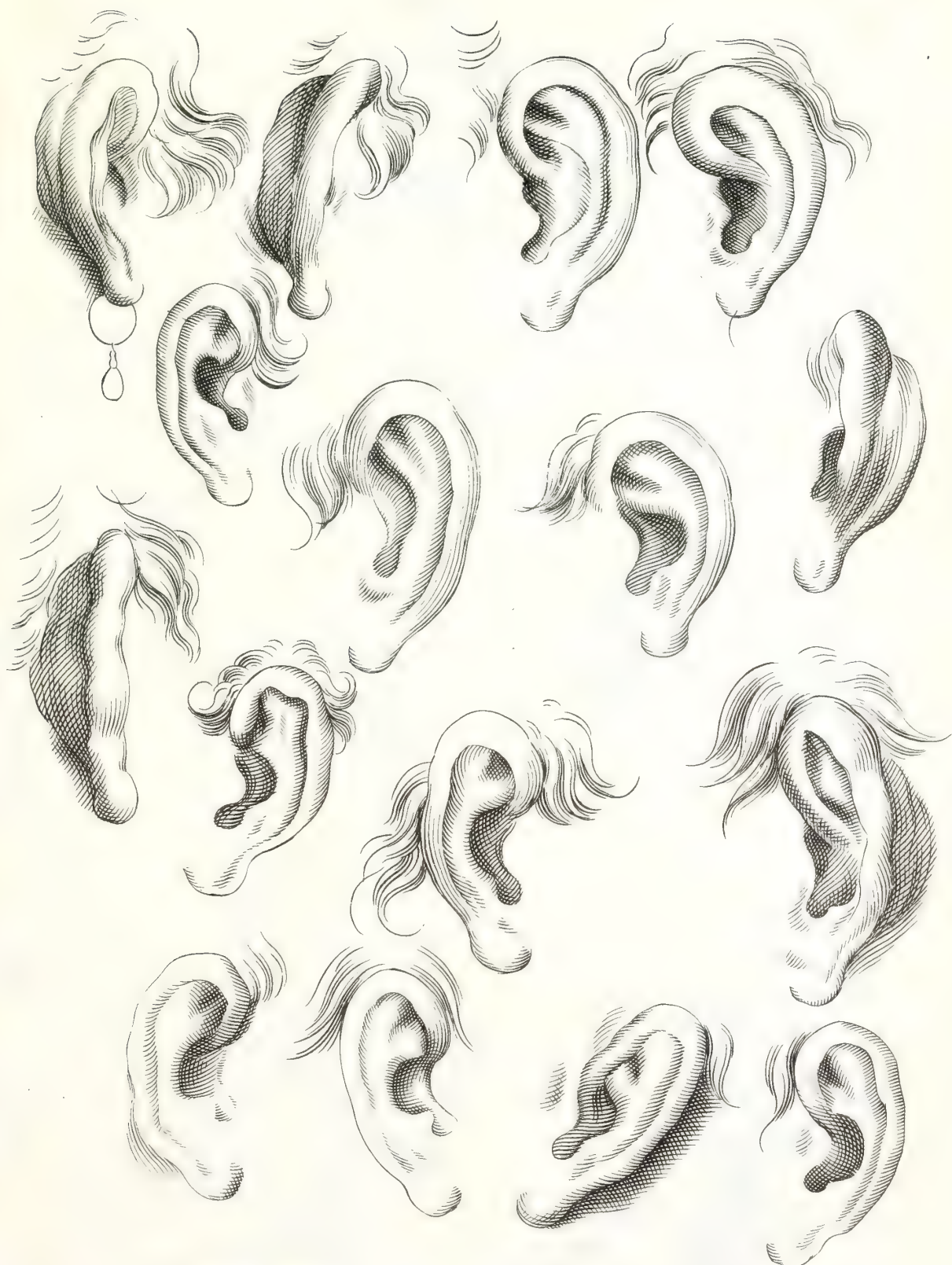
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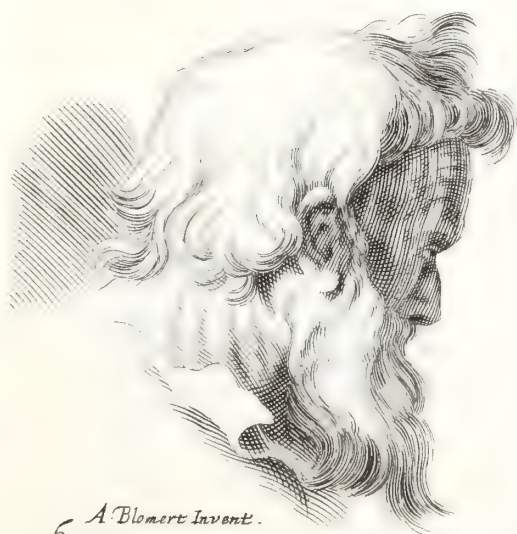
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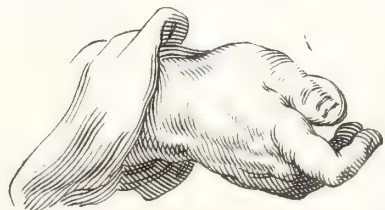
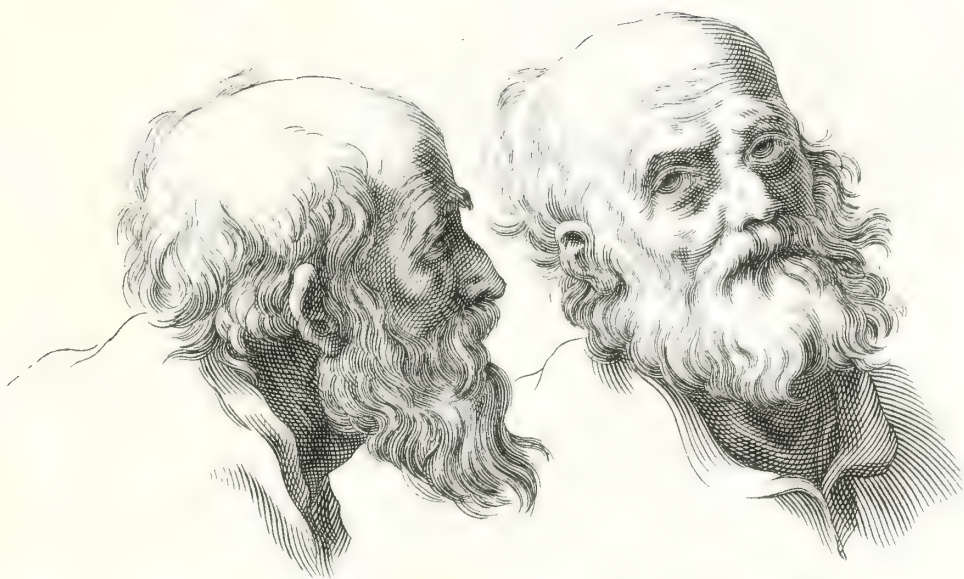
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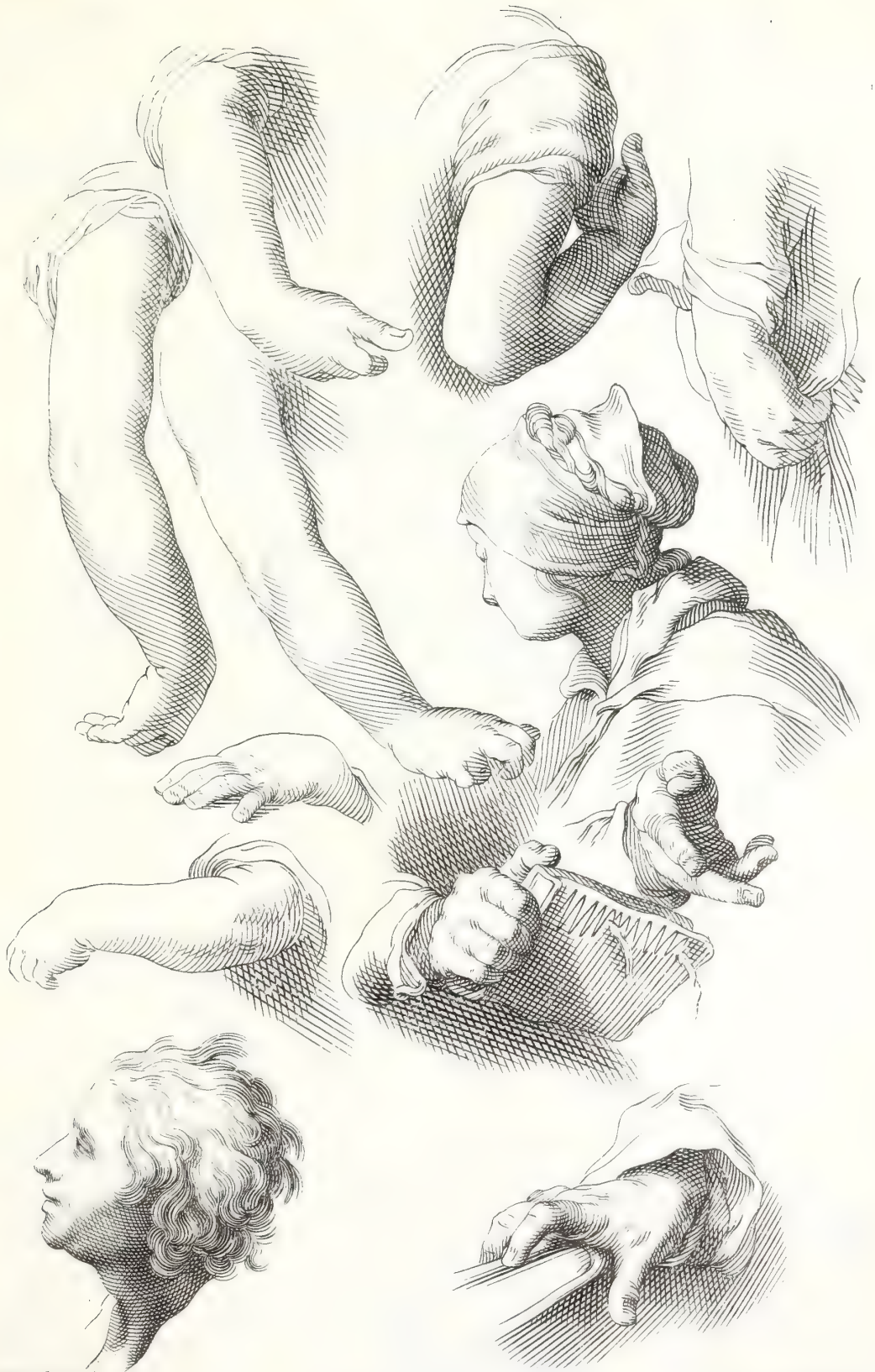
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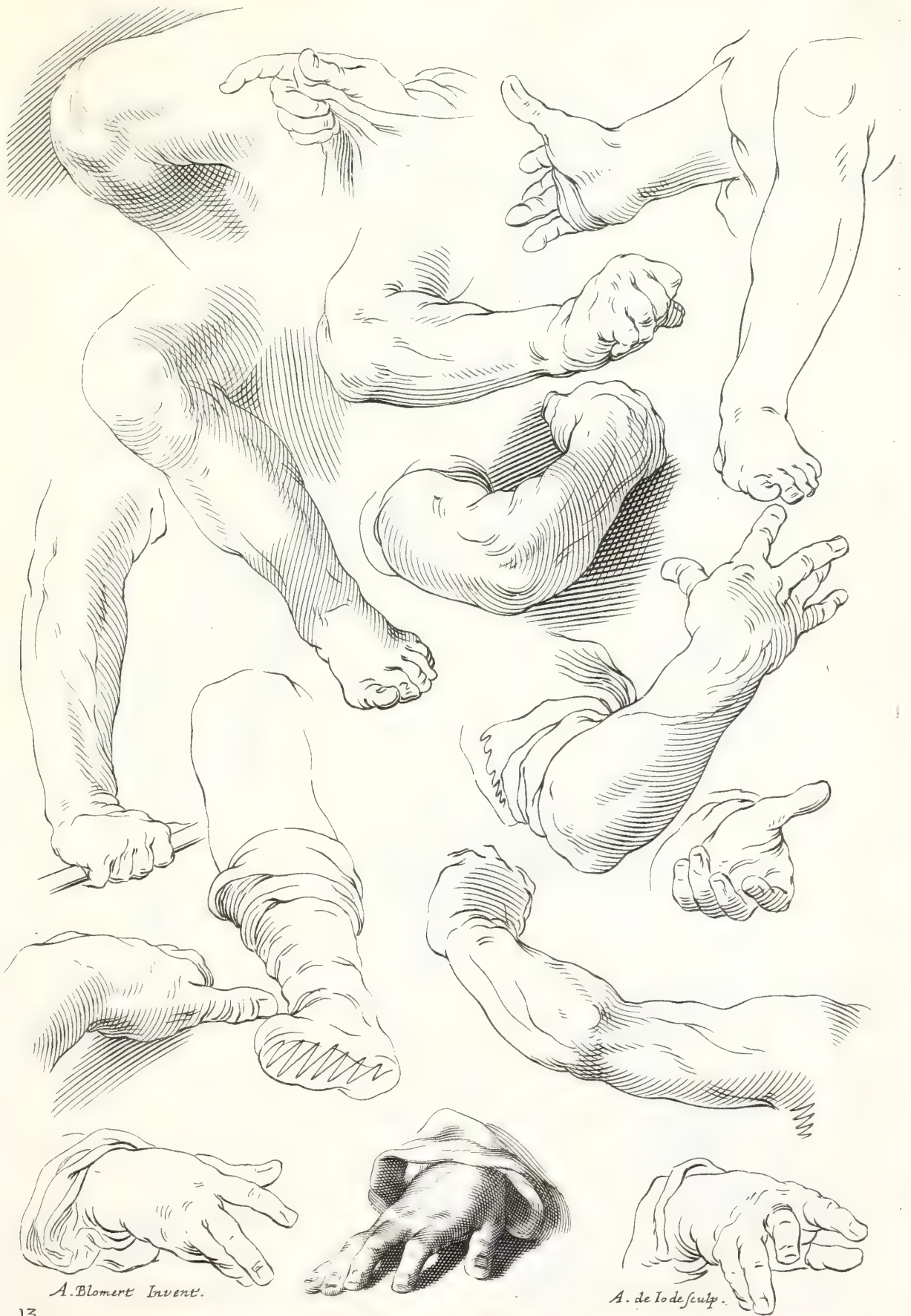
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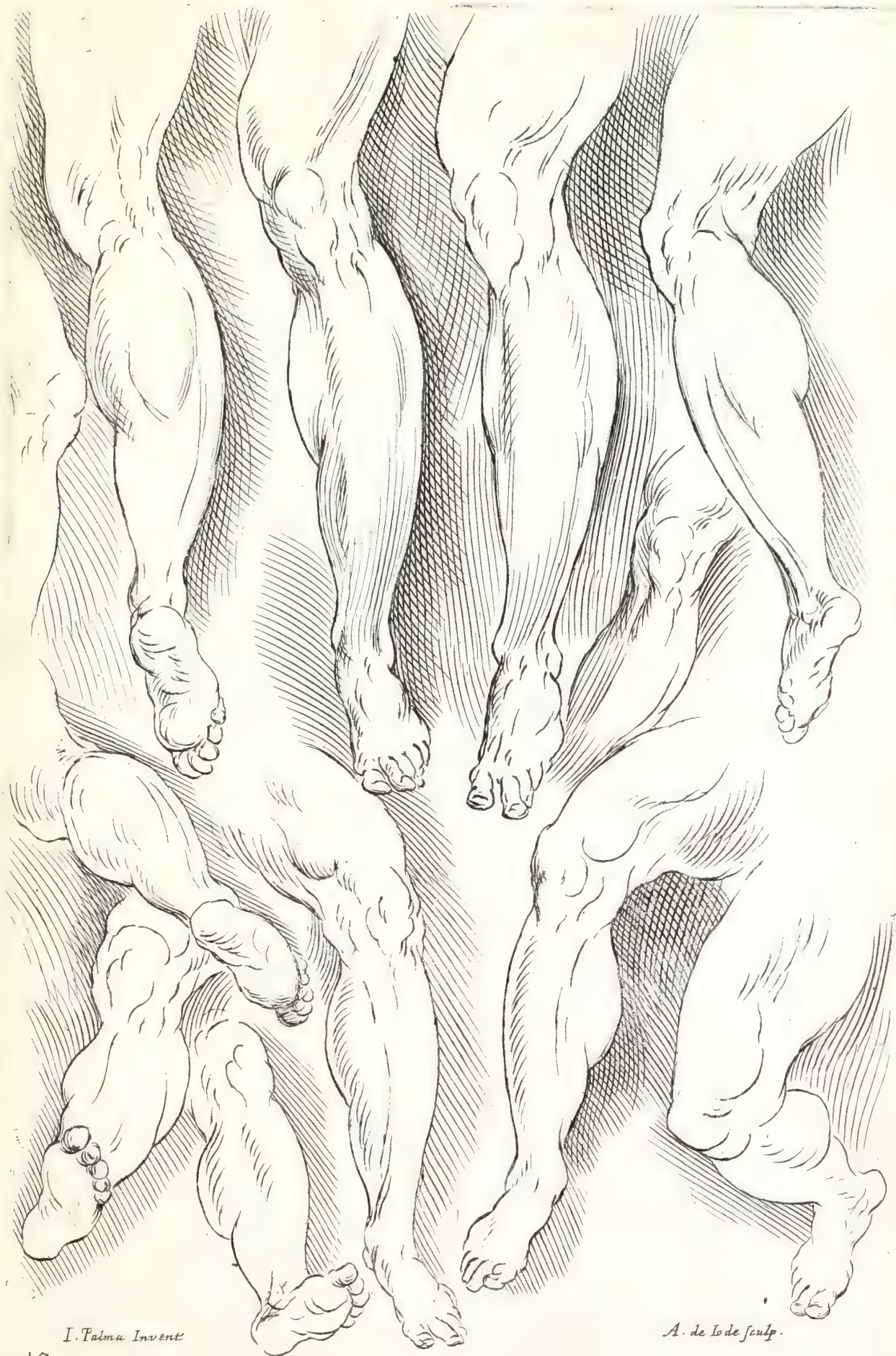


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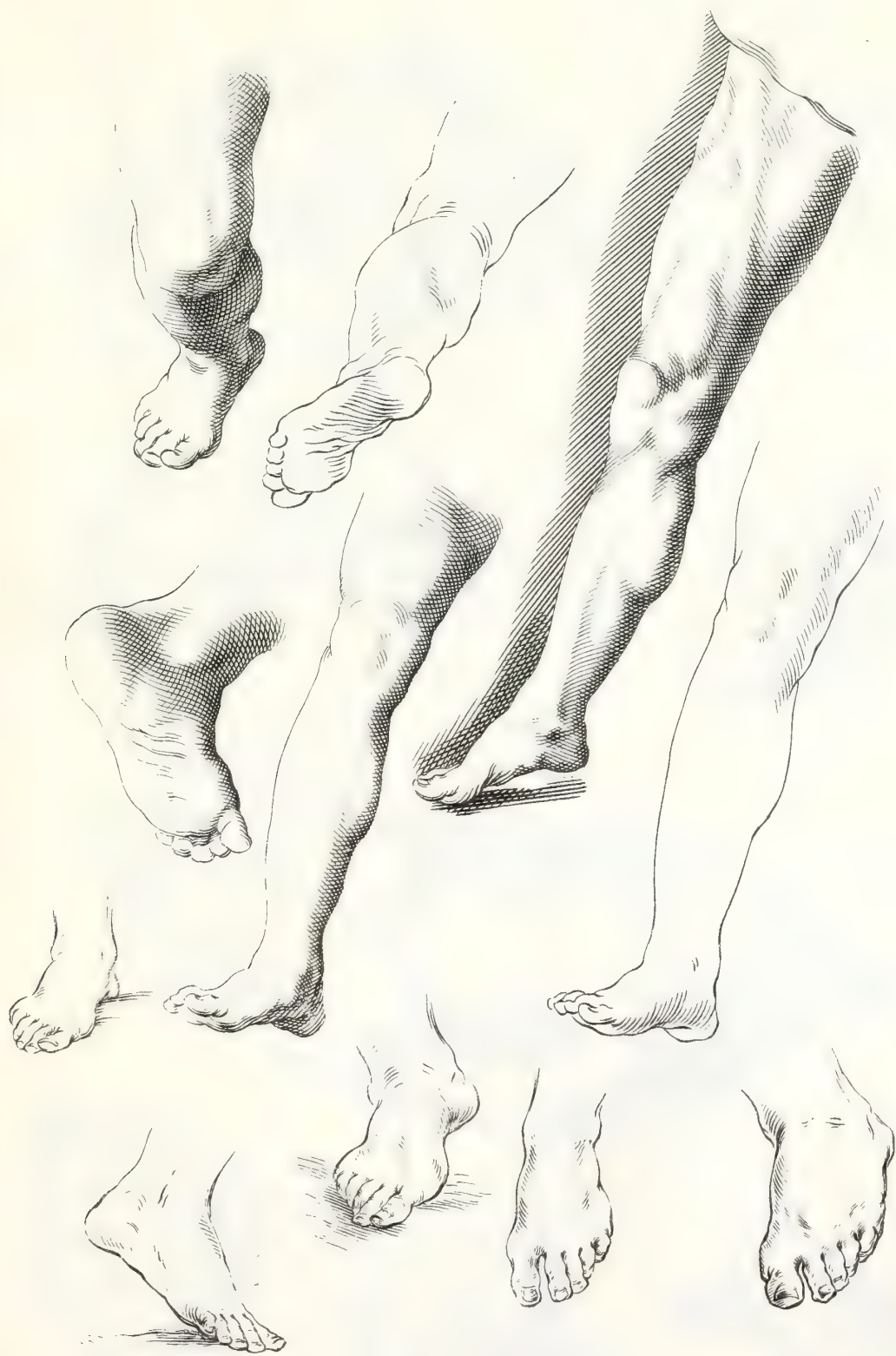


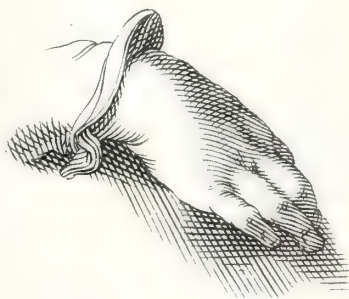
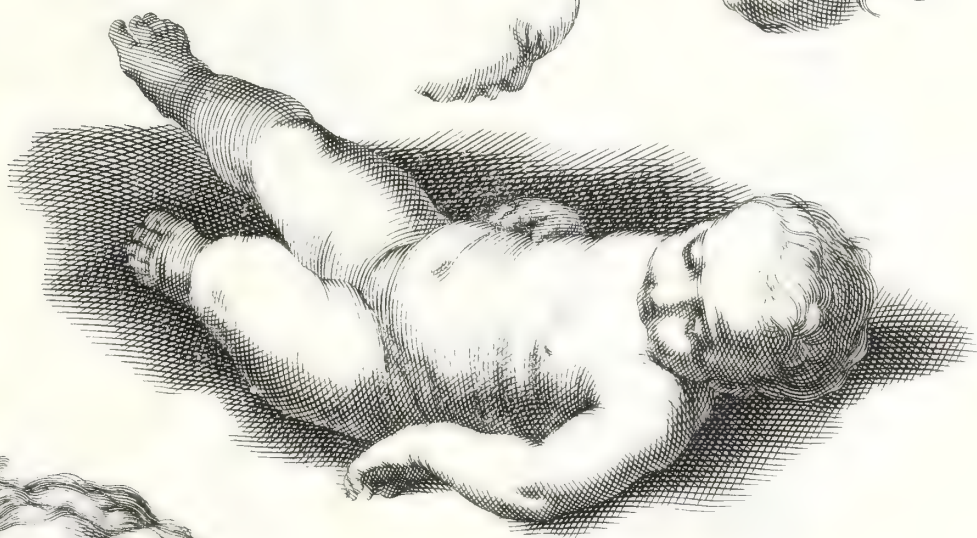




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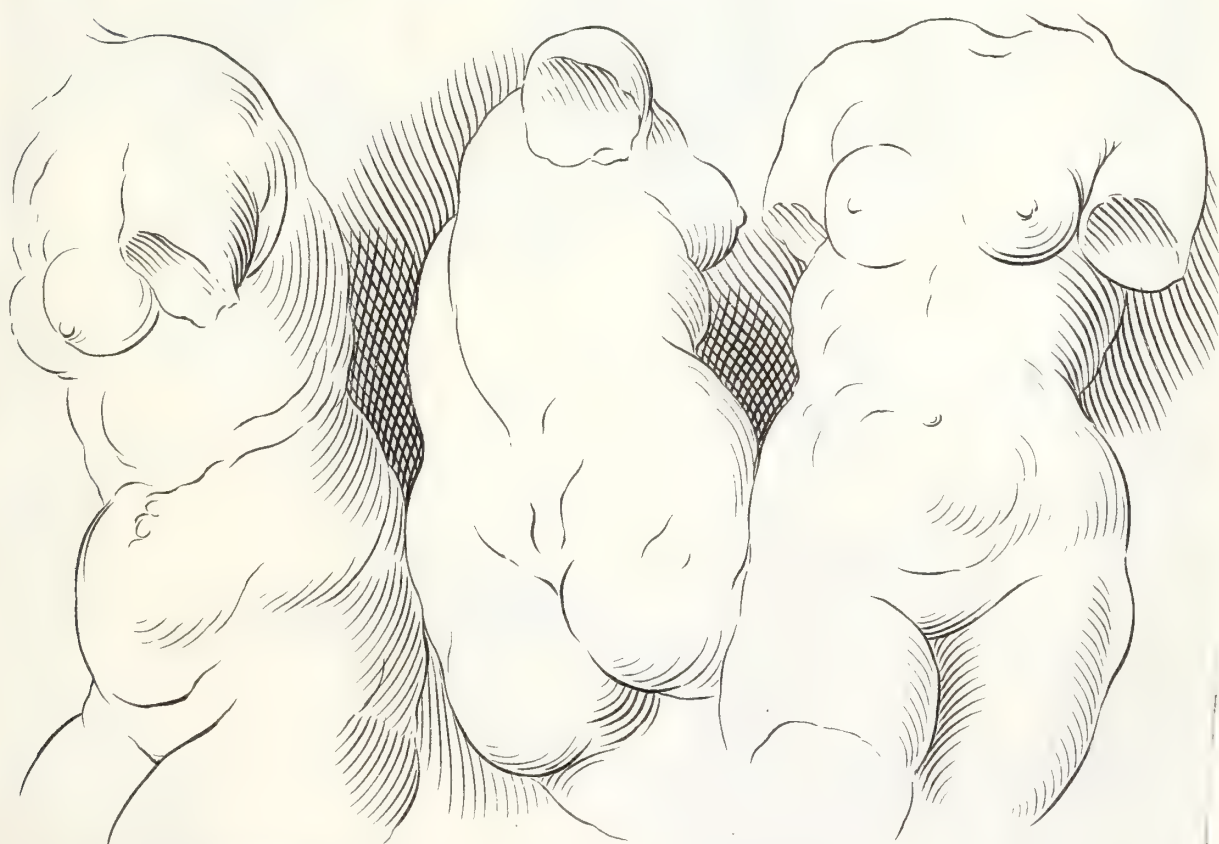
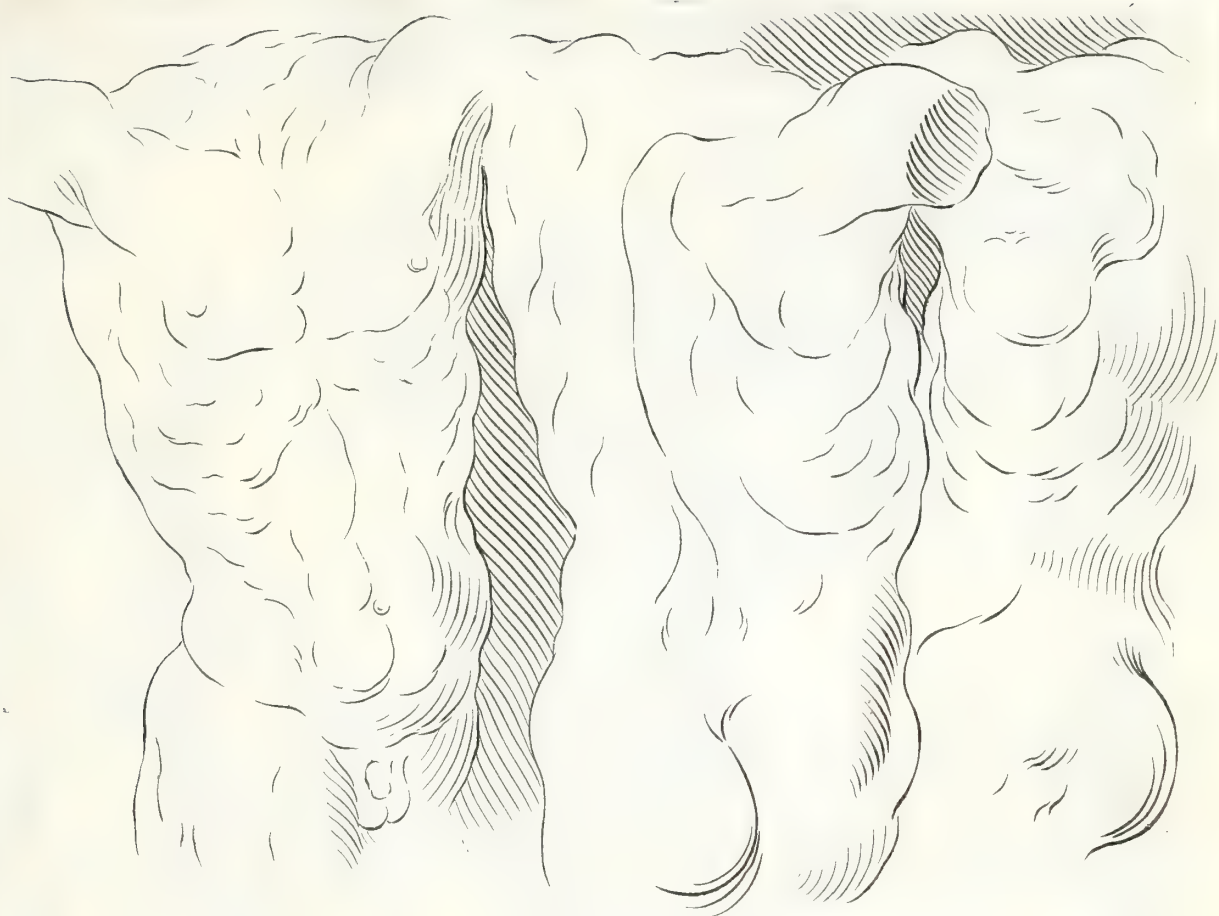


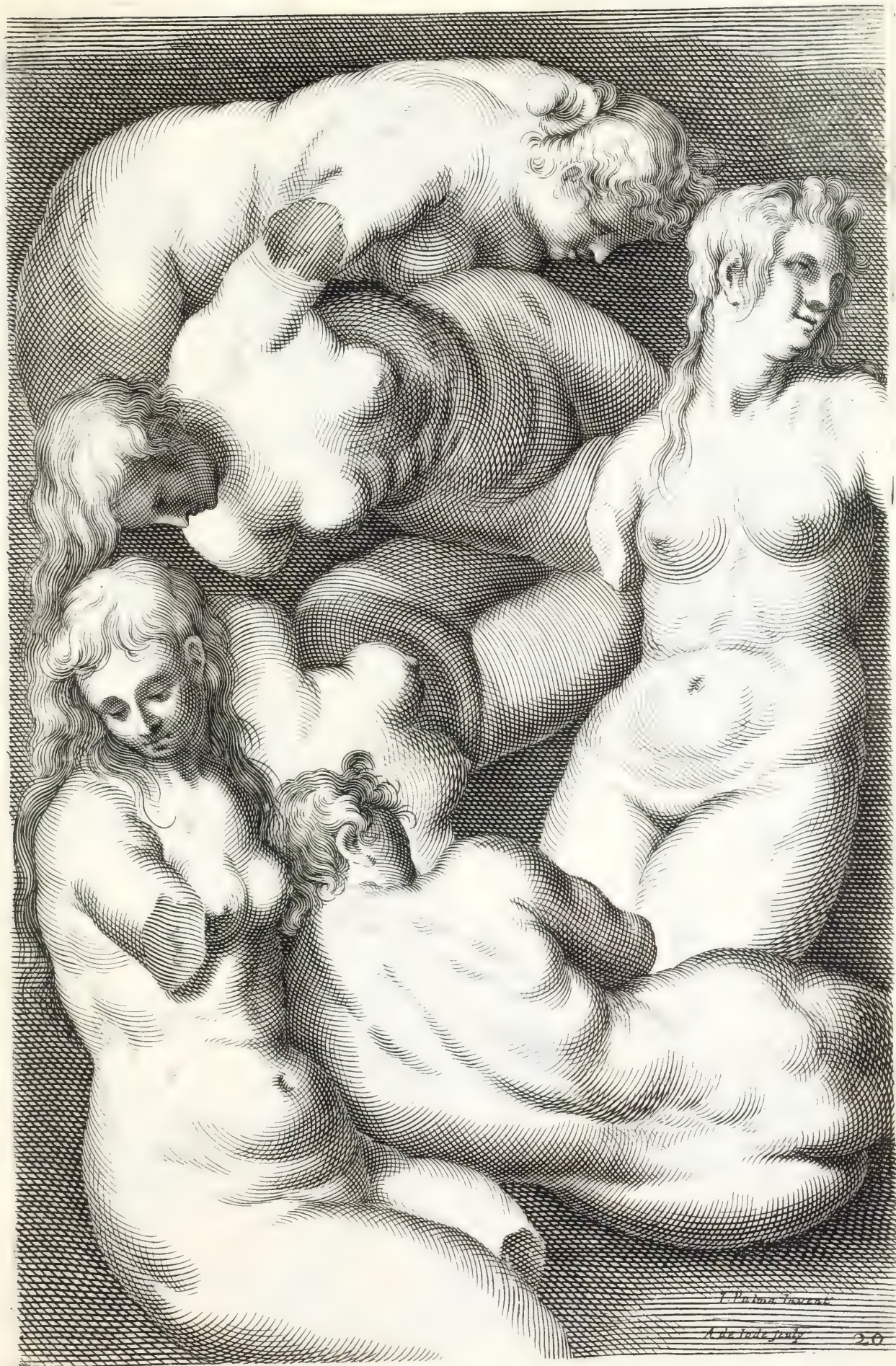


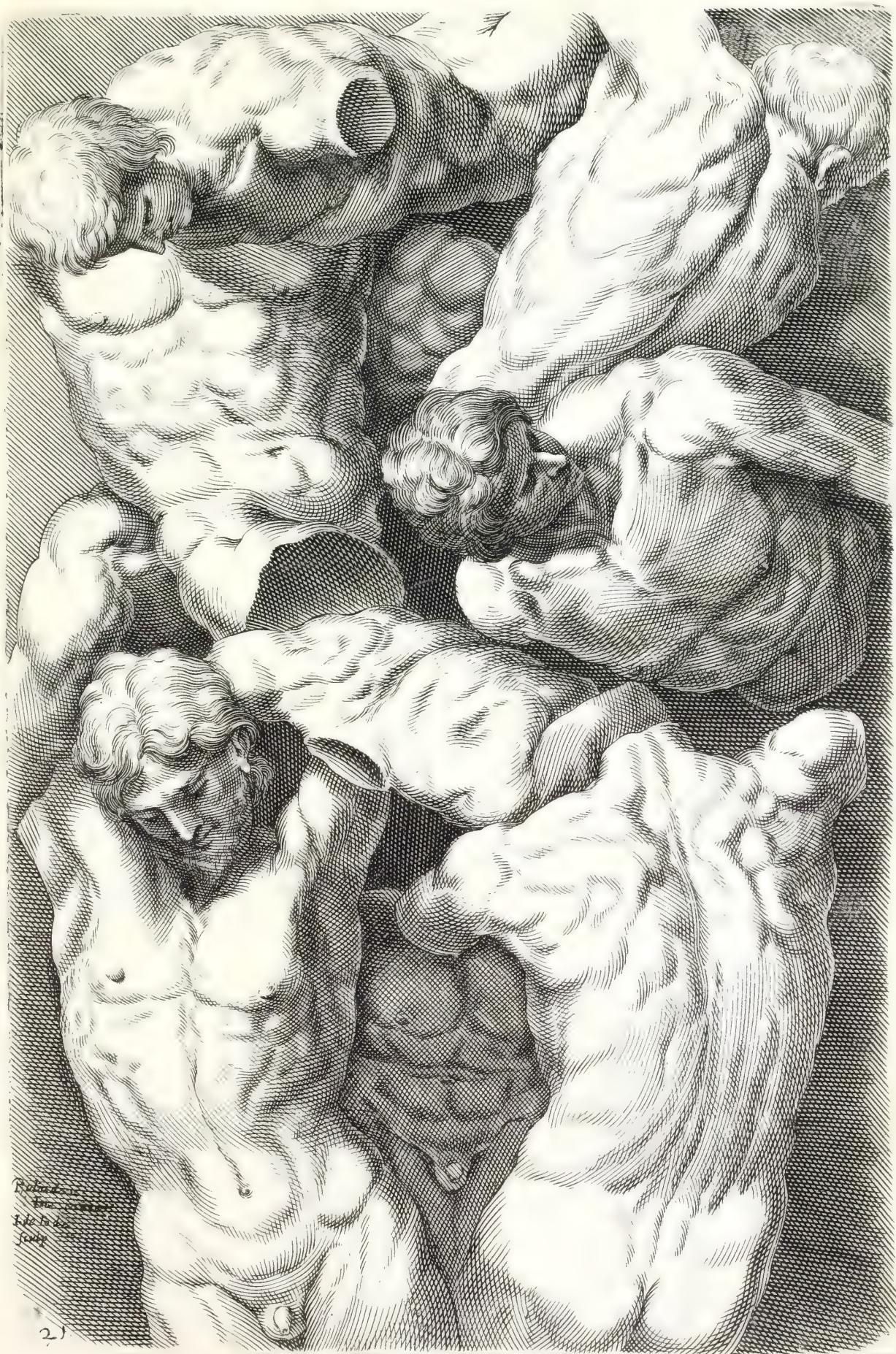


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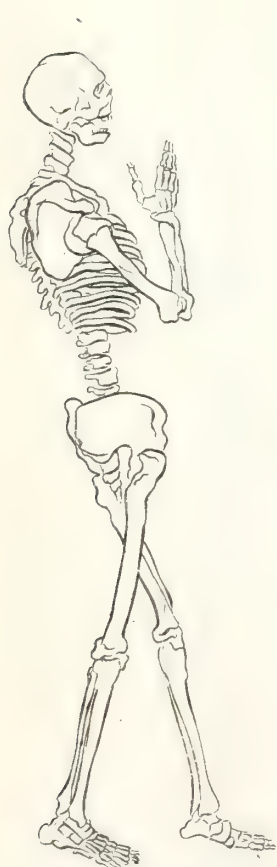
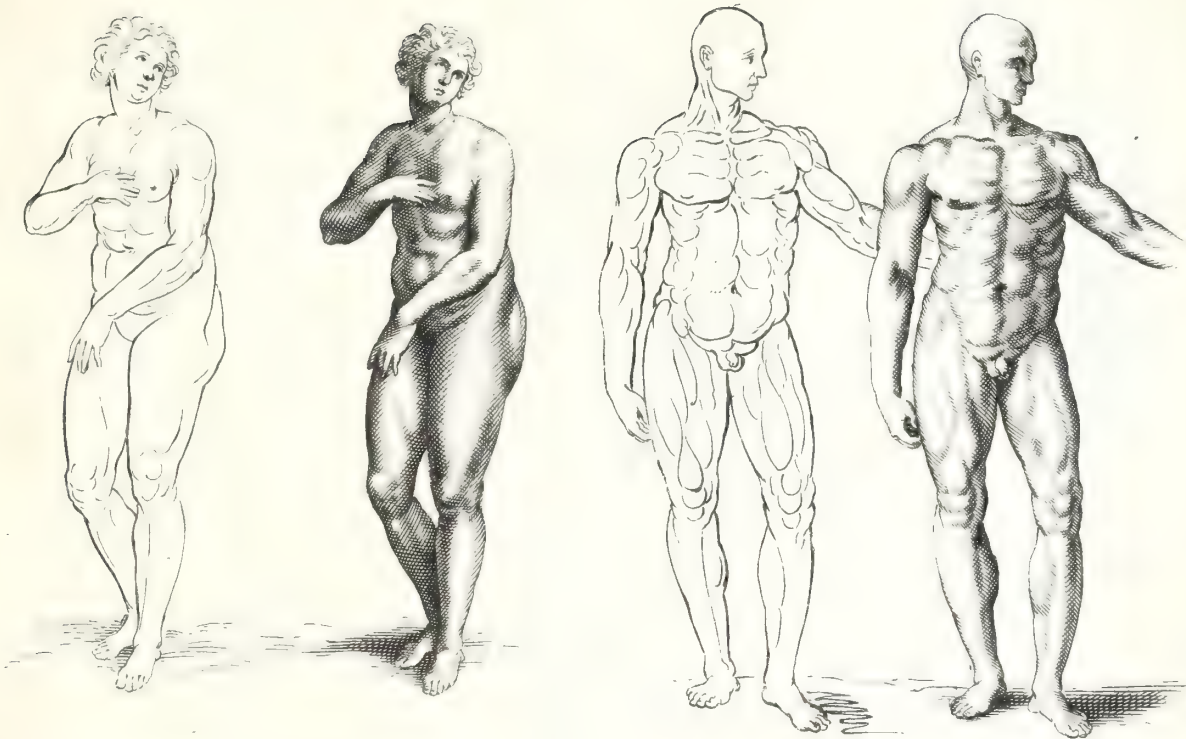
A. de Iode sculp

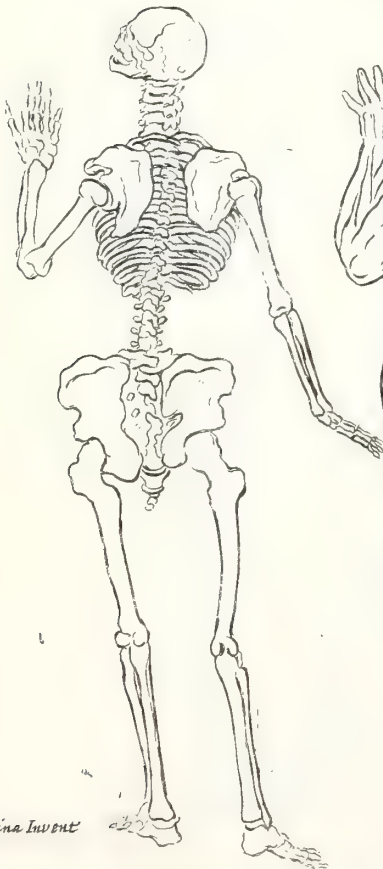
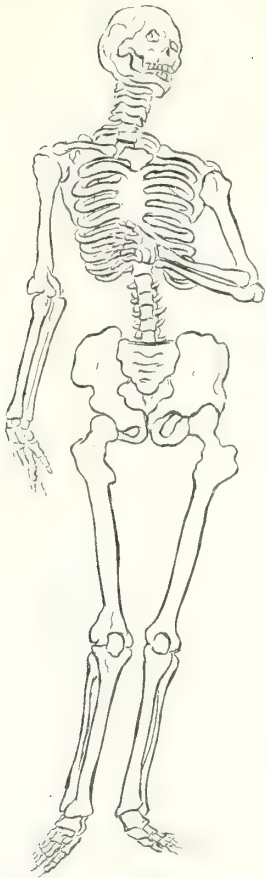


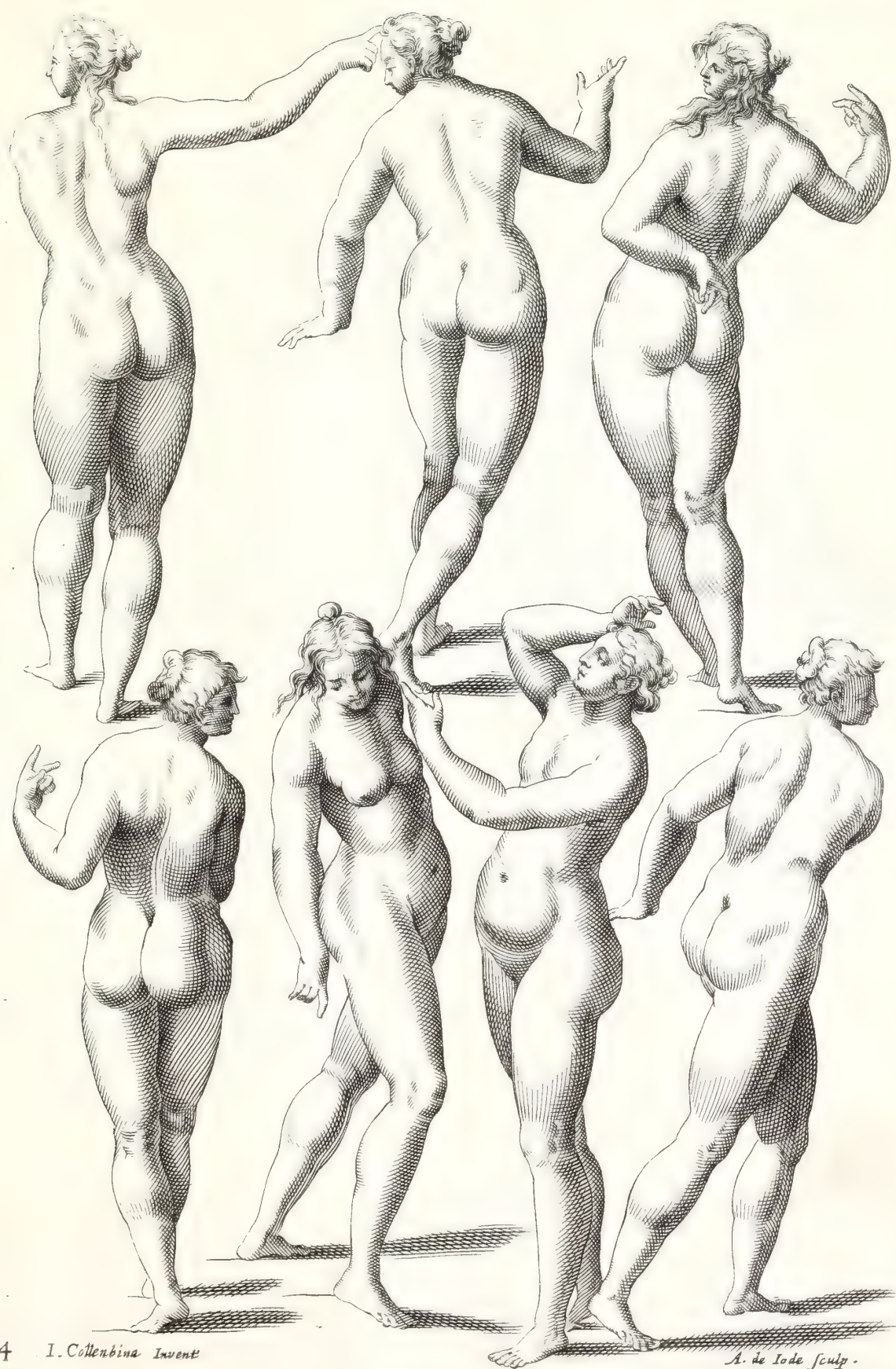




Robt. Smith
del. & sculp.









A. Blomert In vent

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A. de Io de sculp.



A. Blomert Invent.

A. de Iode sculp.



A. Biomet Invent

A. de Iode sculp.





A. Blomert Invent

A. de Iode sculp.



Ab: Blomart Invent:

Ar: de Io de Sculp:



F. Parmesan Inv.



Veni Dilecte mi, egrediamur in agrum, commoremur in villis. *castell. cap. vii. vers. ii.*

